

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

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ROYAL CHORAL SOCIETY.

ROYAL ALBERT HALL.

Patron: HIS MAJESTY THE KING.

Conductor: SIR FREDERICK BRIDGE, C.V.O., M.A., MUS. D.

SATURDAY, APRIL 23, AT 2.30 P.M.

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Full Chorus and Orchestra.

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A FESTIVAL CONCERT in celebration of the Jubilee of the opening of the Royal Albert Hall and the formation of the Royal Choral Society, in 1871, will be held on Saturday afternoon, May 7th. Their Majesties The King and Queen hope to be able to be present.

Further particulars will be published as soon as the arrangements have been definitely settled.

ROYAL ACADEMY OF MUSIC.

YORK GATE, MARYLEBONE ROAD, LONDON, N.W. 1.

Instituted 1822. Incorporated by Royal Charter, 1830.

Patron: HIS MAJESTY THE KING.

President: H.R.H. THE DUKE OF CONNAUGHT, K.G.

Principal: Sir A. C. MACKENZIE, Mus. Doc., LL.D., F.R.A.M.

As the Academy has been quite full for the past year, no intending Students whose names are not already on the waiting list can be admitted before September.

MIDSUMMER TERM begins Monday, May 2.
GORING THOMAS SCHOLARSHIP FOR COMPOSITION.
Last day for entry, April 6.

A SPECIAL TEACHERS' TRAINING COURSE, to meet the requirements of the Teachers' Registration Council, has been instituted.
J. A. CREIGHTON, Secretary.

THE ASSOCIATED BOARD

OF THE R.A.M. AND THE R.C.M.

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LOCAL CENTRE EXAMINATIONS (SYLLABUS A).

Written Examinations held in March and November at all Centres. Practical Examinations in March-April at all Centres, and in the London district and certain Provincial Centres in November-December also. Entries for the November-December Examinations close Wednesday, October 19th, 1921.

"SCHOOL" EXAMINATIONS (SYLLABUS B).

Held throughout the British Isles three times a year, viz., June-July, October-November, and March-April. Entries for the June-July Examinations close Wednesday, May 11th (Irish entries May 4th), 1921.

Written papers set in Examinations of past years (Local Centre or "School") can be obtained on application. Price 1s. per annual set, post-free.

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Telegrams: "Associa, London."

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Telegrams:

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Telephone:

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The MIDSUMMER TERM will commence on MONDAY, MAY 2.

SPECIAL TEACHERS' TRAINING COURSE CLASSES have been arranged to meet the requirements of the Teachers' Registration Council.

A Junior Department is established for Pupils under 16 years of age. Syllabus and Official Entry Forms may be obtained from the Registrar.

THE ROYAL COLLEGE OF MUSIC PATRON'S FUND (Founded by Sir Ernest Palmer, Bart.). For the encouragement of British Composers and Executive Artists.

Particulars may be obtained from the Registrar of the College.

CLAUDE AVELING, Registrar.

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The SOLO-PLAYING TESTS for the next F.R.C.O. EXAMINATION are:—

CHORAL PRELUDE, "Jesus Christ our Saviour,"

J. S. BACH. (Novello & Co., Book 17, p. 74;
Augener & Co., p. 900; Peters, Vol. 6, No. 31.)

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This arrangement only.

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Books of Examination Papers may be obtained by members only. Vol. I., 1881-96, price 6s.; Vol. II., 1897-1906, price 8s. 3d. (including postage).

The College is open daily from 10 to 4; Saturdays, 10 to 1.

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The Session consists of AUTUMN TERM (September 20 to December 18): WINTER TERM (January 19 to April 9): SUMMER TERM (April 11 to July 9).

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138, HOLLAND PARK AVENUE, KENSINGTON, W. 11.

President: THE MOST HON. THE MARQUIS OF ANGLESEY.

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FELLOWSHIP (F.I.G.C.M.) EXAMINATIONS in London and
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May 12th, 1921.—LECTURE: "Reminiscences of Musicians I have met." By Dr. T. J. SALWEY, J.P., LL.D.

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Seats booked and Tickets obtained from H. J. Adams, at Aeolian Hall, 135, New Bond Street.

Surplus proceeds in aid of the Royal Scottish Corporation.

SATURDAY, APRIL 9th, 1921, AT 8 P.M.

WELSH MUSICAL FESTIVAL.

OCTOBER 3-9, 1921.

PRESIDENT: LORD HOWARD DE WALDEN.

COMPETITIVE SECTION to be held at MOUNTAIN ASH on MONDAY and TUESDAY, October 3rd and 4th, 1921.

CHORAL TEST-PIECES.

MIXED VOICES—FIRST CLASS (minimum number of voices, 125). PRIZE, £250 and a Silver Shield.

- (a) "Song of the Silent Land" Cyril Jenkins
 (b) "The Shower" Edward Elgar
 (c) "When lo! by break of morning" Gerrard Williams
 (a) to be accompanied by the London Symphony Orchestra.
 (b) and (c) to be unaccompanied.

MIXED VOICES—SECOND CLASS (minimum number of voices, 60). PRIZE, £30.

- (a) Nocturne Granville Bantock
 (b) "In Celia's face my Heaven is" Julius Harrison
 (a) and (b) to be unaccompanied.

MALE VOICES—FIRST CLASS (minimum number of voices, 60). PRIZE, £100 and a Silver Cup.

- (a) "Sea Fever" Cyril Jenkins
 (b) "War Song of the Saracens" Granville Bantock
 (a) and (b) to be unaccompanied.

MALE VOICES—SECOND CLASS (minimum number of voices, 40). PRIZE, £30.

- "Song of the Bards" Julius Harrison

FEMALE VOICES. PRIZE, £30.

- (a) "Night in the desert" Cyril Jenkins
 (b) "Shadowy Woodlands" Roy Thompson

CHILDREN'S CHOIR. PRIZE, £15.

- "The Child and the Robin" E. T. Davies

Adjudicators—GRANVILLE BANTOCK, CYRIL JENKINS, ERNEST NEWMAN.

Hon. Secretaries—D. T. EVANS and L. J. DAVIES, Festival Offices, Mountain Ash.
 † Published by NOVELLO & CO., Ltd.
 All other pieces published by CURVEN & SONS.

Tunbridge Wells Corporation Band Committee.

Tenders are invited for the supply of a FIRST-CLASS CIVILIAN ORCHESTRA of sixteen performers and conductor, for the period August 8 to October 2, 1921.

The orchestra to play on week-days from 11.15 to 12.45, 3.15 to 4.45 and from 7.30 to 9.30; and on Sundays from 8 to 9.30 p.m.

Inclusive terms per week to be quoted, and to cover uniform, library, railway fares, &c.

Tenders, with copies of testimonials, to be received by the undersigned not later than Friday, April 8, 1921.

CLAUDE R. BARTEN, Secretary,
 Town Hall, Tunbridge Wells.
 April 1, 1921.

THE ROYAL COLLEGE OF MUSIC, SOUTH KENSINGTON, LONDON, S.W. 7.

Incorporated by Royal Charter, 1883

Patron—HIS MAJESTY THE KING.

President—H.R.H. THE PRINCE OF WALES, K.G.

Director—Sir HUGH P. ALLEN, M.A., Mus. Doc.

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COMPETITION FOR TWELVE FREE OPEN SCHOLARSHIPS, in MAY and JUNE, 1921, as follows:

Pianoforte	...	...	...	...	...	2
Singing	...	...	...	...	...	2
Violoncello	1
Violin	1
Organ	1
Composition	2
Flute	2
Hautboy	3
Bassoon	3
Trumpet	3

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PRELIMINARY EXAMINATIONS will be HELD on WEDNESDAY, May 25, 1921, in various local centres throughout the United Kingdom, and the final competition will take place at the College about June 8, 1921. All persons desirous of competing must apply on the official entry forms, which may be obtained with all particulars from the College, Prince Consort Road, South Kensington, London, S.W. 7. The last day for receiving these forms, which must be accompanied by an official stamped Registrar's certificate of birth, is April 13, 1921.

CLAUDE AVELING, Registrar.

BRITISH MUSIC SOCIETY.

(NATIONAL AND INTERNATIONAL.)

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Entries - - 3

Successes - - 3

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My illustrated book, "Light on Pianoforte Playing," will be gladly sent to any pianist. It fully explains the principles and advantages of the methods used in the System. When applying, please state whether comparative beginner, average, or advanced pianist. The book will be sent free of charge, and post free.

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LICENTIATE IN MUSIC (L. Mus. L.C.M.).

Emlyn Edmunds.

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There were 1,467 Candidates for Diplomas, of which number 919 passed, 524 failed, and 24 were absent.

The HIGHER EXAMINATIONS for the DIPLOMAS of ASSOCIATE (A.L.C.M.) and LICENTIATE (L.L.C.M.) are held in London and at certain Provincial and Colonial centres in APRIL, JUNE, JULY, and DECEMBER; and for the DIPLOMAS of ASSOCIATE IN MUSIC (A.Mus.L.C.M.), LICENTIATE IN MUSIC (L.Mus.L.C.M.), the TEACHER'S DIPLOMA (L.C.M.), and FELLOWSHIP (F.L.C.M.) in JUNE, JULY, and DECEMBER.

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The 262nd Students' Concert took place in the Concert Hall of the College on March 22nd. THE SUMMER TERM commences on Monday, April 18th.

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The Musical Times

AND SINGING-CLASS CIRCULAR

APRIL 1 1921

THE JUBILEE OF THE ROYAL ALBERT HALL AND THE ROYAL CHORAL SOCIETY

I.—THE BUILDING AND ITS PURPOSE

By HERMAN KLEIN

One of the strangest features in the growth of a great, irregularly-built city like London is the sudden uprearing of huge structures that do not in the least resemble each other, yet quickly become assimilated to the harmonious mass which constitutes our familiar landscape of bricks and mortar. What was yesterday a bare, neglected spot is to-morrow the scene of a fresh landmark. How it came there we hardly know, we seldom care; our chief concern is to learn what it is there for, and to ascertain whether it be beautiful or ugly. Unfortunately it is too often ugly, though very rarely such an offence to the eye as is our one sky-scraper on the south side of St. James's Park. And even then, somehow, it does not take long for Londoners to condone the 'offence.'

Fifty-five years ago the place where the Royal Albert Hall now stands was an empty site forming part of a large estate, one corner of which was laid out for what were then called the Royal Horticultural Gardens, the whole belonging to the corporate body known as the Commissioners of the Exhibition of 1851. On the opposite side of Kensington Gore, just inside Kensington Gardens, rose the costly memorial erected by Queen Victoria in honour of the Prince Consort, who had died five years before. This was quite a new landmark, and few people were daring enough to describe it as beautiful. But a little later on it formed a foil to the vast coliseum-like building that had been put up over the way—an erection resembling it as little as a balloon resembles a walking-stick—a sort of amphitheatre that speedily earned the reputation of being (exteriorly at least) the ugliest structure in the metropolis. Its ungainly solidity and size forthwith enhanced the hitherto unperceived architectural embellishments of the top-heavy Albert Memorial, and so provided a contrast not ungrateful to the eye, which speedily grew accustomed to the new 'circus' (as many called it); while for the rising generation the picture, whether beautiful or not, soon became as native to South Kensington as the India Office and the Cenotaph are to Whitehall to-day.

But what was the idea? With what precise object was this extraordinary building thus thrust before the gaze of the astonished Cockney and

the even more bewildered visiting provincial? The question was never, as the present writer can vouch, a very easy one to answer. But it is one which should be answered quite categorically now, for the reason that in a few weeks' time the Royal Albert Hall will attain its jubilee—to be celebrated in fitting fashion. Moreover, the readers of the *Musical Times*, whose founders were so closely associated with its early history, will naturally be anticipating something more than a brief account of its beginnings, as well as of the remarkable developments that have marked its existence. If ever an 'ugly duckling' changed figuratively into a useful and ornamental swan, the Albert Hall certainly did; and how it was made to do so is a story worth telling. To understand it clearly we must go back to the actual commencement.

SCHEME OF THE PROVISIONAL COMMITTEE

On Wednesday, July 6, 1865, a meeting was held at Marlborough House, under the presidency of the Prince of Wales (afterwards King Edward VII.) to promote the erection of a 'Great Central Hall, the want of which for various purposes connected with Science and Art has long been felt.' A Provisional Committee was appointed, with full powers, which met a week later, the Prince again occupying the chair, with his brother, Prince Alfred (subsequently the Duke of Edinburgh) and several influential noblemen and gentlemen to support him. A statement was prepared and issued which disclosed, among other things, that the demand on the part of many official bodies for the establishment of a 'Central Institution in London for the promotion of Scientific and Artistic knowledge as applicable to productive industry,' had been laid before the Commissioners of the Great Exhibition of 1851 shortly after the closing of that Exhibition. The steps in contemplation had been arrested by the death, in 1861, of the Prince Consort, who had himself directed the preparation of the preliminary plans and suggestions. A site had, however, been secured, and the management of the Hall—the 'Central Hall of Arts and Sciences,' as it was to be called—would be vested in a governing body acting under the authority of a Royal Charter.

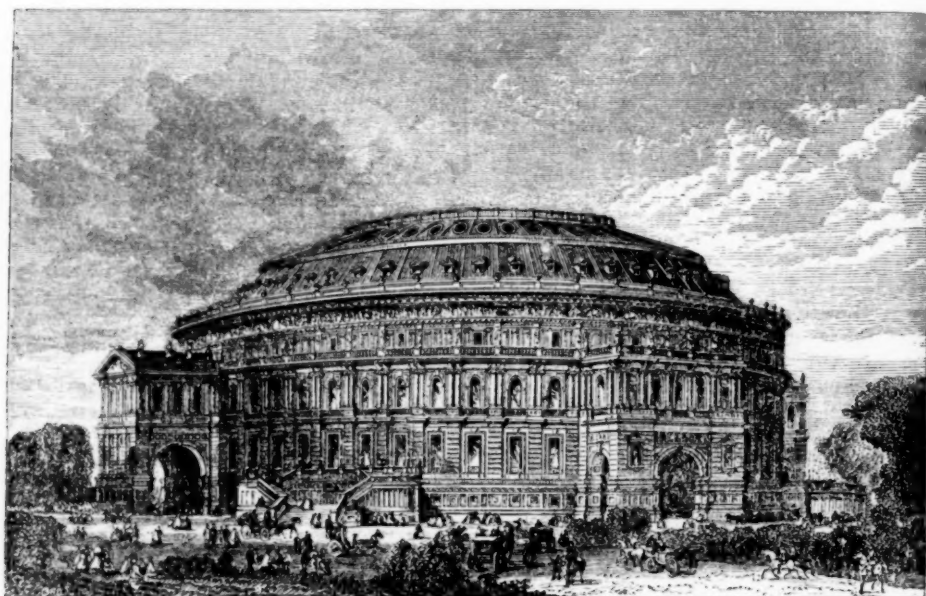
It was to be available, according to the same statement, for the following objects:

- (a.) Congresses, both national and international, for purposes of science and art.
- (b.) Performances of music, both choral and instrumental, including performances with organ similar to those now given in various large provincial towns, such as Liverpool and Birmingham.
- (c.) The distribution of prizes by public bodies and societies.
- (d.) Conversazioni of societies established for the promotion of science and art.
- (e.) Agricultural and horticultural exhibitions.

- (f.) National and international exhibitions of works of art and industry, including industrial exhibitions by the working-classes similar to those recently held successfully in various parts of London.
- (g.) Exhibitions of pictures, sculpture, and other objects of artistic and scientific interest.
- (h.) Any other purposes connected with science and art.

Such, then, were the very excellent aims with which the new institution was to be founded. They were duly approved, together with a broad financial scheme, which will be referred to presently, and shortly afterwards, under conditions of notable *débat* and promise, the whole undertaking was laid before the public. Be it noted

of subscribers came forward; Lieut.-Col. (later Major-General) Henry Scott, R.E., was appointed the architect, with Mr. Thomas Verity as his assistant; the builders, Messrs. Lucas Bros., generously contributed £30,000 (to be deducted from the £200,000 at which they estimated the cost of construction); and the digging of the foundations was begun. When the foundation-stone was laid by Her Majesty Queen Victoria, on May 20, 1867, it was expected that the building would be completed in two and a half years. It took nearly a year longer, owing to certain delays, the principal one being caused by an influx of water from a small stream that was found to flow immediately under the site of the Hall, from north to south, proceeding apparently from the Long Water in Kensington Gardens, and ultimately finding its



(From an engraving issued with the Official Statement in 1867.)

here that the strength of its appeal was largely enhanced by the liberality of the Commissioners of the Great Exhibition. They not only paid all the preliminary expenses, but granted the site for the Hall for a term of nine hundred and ninety-nine years at the nominal rent of one shilling per annum, which grant represented a gift of £60,000 to the Hall. They also guaranteed £50,000 towards the cost of the building. Both artistically and commercially, therefore, the entire proposition wore a healthy aspect.

As a matter of fact, the public response was gratifying. Everyone was glad when it was announced in 1866 that the new building would be called the 'Royal Albert Hall,' and that it was to be regarded as the completion of the Memorial to H.R.H. the late Prince Consort. A large number

way to the Thames. The stream flows to this day through a brick culvert, at the rate of eight gallons per minute.

THE FINANCIAL AND SEATING PLANS

Let us now examine for a moment the plan by which the necessary capital was to be raised. A sum of £150,000 was asked from the public towards the £200,000—a ridiculously small amount in comparison with what would be needed to-day—required for erecting the Hall. It was obtained in the form of subscriptions for boxes and seats that were to be held by the subscribers for nine hundred and ninety-nine years, *i.e.*, practically in perpetuity. The price of a box with ten seats in the first tier was £1,000; of a box with five seats in the second tier, £500; or of a reserved stall in the amphitheatre, £100. For

the Royal box the Queen subscribed £2,000, and for his the Prince of Wales gave £1,000. Her Majesty was the Patron, and the Prince was President of the institution until, as King Edward, he became Patron, and was in turn succeeded by His present Majesty King George V. In all 1,341 seats were subscribed for, producing a sum of £134,160; and this, added to the grant of £50,000 from the Commissioners and the £30,000 from Messrs. Lucas Bros., sufficed to cover the cost (£214,460) of building the Hall.*

The members were incorporated by Royal Charter, dated April 8, 1867, and their liability limited to the amounts of their subscriptions. They were granted one vote in the management of the Hall for every seat held by them. The Hall was designed to contain about 5,600 'sittings,' as they were termed; but was expected to hold 8,000

for a time it was used for both purposes. Herein we perceive the comprehensive nature of the original project, which was to provide a building 'large enough for the effective display of industrial and other like exhibitions,' as well as for 'large musical performances' such as those whose success 'at numerous other places augurs well for the popularity of similar entertainments in London.' But, as we shall learn, the realisation of this big idea, this creation of a central home for the encouragement and display of the Arts and Sciences, was, through force of circumstances, to be only partially attained.

THE CONSTRUCTION OF THE HALL

Meanwhile, the late 'sixties were witnessing the steady growth of the new building. The thick red-brick walls rose rapidly in Kensington Gore,



(From an engraving issued with the Official Statement in 1867.)

persons at 'orchestral concerts,' exclusive of the singers and instrumentalists, divided as follows:

Arena	1,000
Amphitheatre	1,400
Boxes	1,100
Balcony	2,500
Gallery	2,000

It is interesting to note that the balcony, like the arena, was originally intended to be 'applied to various exhibition purposes,' or else 'fitted with seats for an audience.' The gallery was also to be available for exhibitions, but principally as a promenade or picture-gallery; and in due course

* It may be mentioned that the Commissioners received 500 seats, while Messrs. Lucas had 300 seats, afterwards purchased by the former body. In 1908, however, these 800 seats were handed over by deed to the Albert Hall Corporation, and are therefore always included as part of the letting area.

with their (then) strange terra-cotta decorations and the fine frieze executed in tesserae of the same substance, forming a mosaic of simple outlines and colours. As a whole the place did not look ungainly until the roof was on, and then not a soul loved it either from near or afar. But as time went on, and the privileged were allowed their first peep at the interior, the true intent, the surprising grandeur and magnitude of Lieut.-Col. Scott's design became apparent to the eye, and soon a very different story was to be heard. Whatever else it might achieve, the Royal Albert Hall as an auditorium would be unique—as unique in its way as its ancient and bigger sister, the Coliseum at Rome.

It was built, moreover, to be the safest entertainment hall in the world. All the floors were

fireproof. The spacious corridors communicated on the south side with three large crush-rooms, whence there were exits under covered porticoes, and a separate exit to the Royal Horticultural Conservatory, long since pulled down. The facilities for ingress and egress were calculated at the remarkable ratio of one door for every two hundred persons, a fact which would seem fully to justify the confidence of the latter-day London County Council when it takes the Albert Hall for demonstrations and displays given by the students and children attending its schools. What is more, it has been estimated that the corridors, staircases, and vestibules are capable of accommodating the entire audience of eight thousand. Certainly, the hall as a rule is cleared in less than three minutes from the end of a performance.

Having regard to the unprecedented size of the auditorium, the scheme of artificial heating was well devised, and so was the ventilation. For these purposes and for the blowing of the organ the necessary power was provided by three boilers and engines in the basement, where, by the way, there is a well four hundred and thirty feet deep, which supplies the Hall with water.

If the gigantic proportions of this novel structure struck the beholder with amazement half a century ago, it may truthfully be said that they never fail to convey a similar impression of extraordinary nobility and grandeur to-day. Personally speaking, the writer always experiences this sense of vastness on entering the Royal Albert Hall; nor, looking back through the long vista of years to the period when it was still surrounded with scaffold-poles, can one help wondering at the rare imagination evinced in the architect's grandiose conception, as well as the knowledge and foresight which he displayed in the working out of all its minor details.* There were some mistakes, of course. It cannot, for example, be pretended that the acoustics turned out to be all that a musician could desire. There emerged from the first a very palpable and troublesome echo, which still persists in spite of the wires that were extended across the Hall to break the continuity of the sound-waves. On the other hand the early annoyances of glare and sound caused by the glass dome were quickly remedied by hanging under it the huge velarium which most people naturally suppose to have been put up when the building was erected.

That it is the largest and loftiest unsupported dome-roof in the world can be asserted on the best authority. It was regarded as a triumph for the still youthful cantilever system when the Forth Bridge had not yet been rebuilt. The height from the floor of the arena to the 'soffit' of the dome is 132 feet 6 inches, or about a third of the height of that of St. Paul's Cathedral. The principal general dimensions of the Hall are as follows:

OUTSIDE		FT.
Length (between walls)	...	273
Width	...	240
Height from pavement	...	155
Height from engine-room to parapet	...	104
INSIDE		
Length	...	264
Width	...	231
Width of Amphitheatre	...	31
Length of Arena	...	94
Width of Arena	...	68

THE GREAT ORGAN

It had been intended from the first that the organ should be commensurate in size with the vast space of the unprecedented concert-room. Its erection—at a cost of £10,000—was not unnaturally entrusted to Mr. Henry Willis, the builder of the lovely instrument in St. George's Hall, Liverpool, whose 'Committee of Advice,' including Mr. (later on Sir Michael) Costa and Mr. Bowley (secretary of the Sacred Harmonic Society) reported that 'if carried out as designed it would be by far the grandest and most complete instrument in the world.' This anticipation may have been to a considerable extent—though not literally—fulfilled. Nothing of such mammoth proportions in the shape of an organ had ever been seen before. At the same time, no impartial judge was ever known to describe its aspect as handsome, or even pleasing, still less to declare that Mr. Willis had produced a second masterpiece. The specification of the instrument is subjoined:

PEDAL		FT.
1 Double Open Diapason	...	32
2 Double Open Diapason	...	32
3 Contra Violone	...	32
4 Open Diapason	...	16
5 Open Diapason	...	16
6 Bourdon	...	16
7 Violone	...	16
8 Great Quint	...	12
9 Violoncello	...	8
10 Octave	...	8
11 Quint	...	6
12 Super Octave	...	4
13 Furniture	...	5 ranks
14 Mixture	...	3 ranks
15 Contra Posauane	...	32
16 Contra Fagotto	...	16
17 Bombarde	...	16
18 Ophicleide	...	16
19 Trombone	...	16
20 Fagotto	...	8
21 Clarion	...	8
CHOIR		
22 Violone	...	16
23 Viola da Gamba	...	8
24 Dulciana	...	8
25 Lieblich Gedact	...	8
26 Open Diapason	...	8
27 Vox Angelica	...	8
28 Principal Harmonique	...	4
29 Gemshorn	...	4
30 Lieblich Flûte	...	4
31 Celestina	...	4
32 Flautolet	...	2
33 Piccolo Harmonique	...	2
34 Super Octave	...	2
35 Mixture	...	3 ranks
36 Corno-di-Bassetto	...	16
37 Clarinet	...	8
38 Cor Anglais	...	8
39 Oboe	...	8
40 Trompette Harmonique	...	16 & 8
41 Clarion	...	4
GREAT		
42 Flûte Conique (partly Harmonique)	...	16
43 Contra Gamba	...	16
44 Violone	...	16
45 Bourdon	...	16
46 Open Diapason	...	8
47 Open Diapason	...	8
48 Viola da Gamba	...	8
49 Claribel	...	8
50 Flûte Harmonique	...	8
51 Flûte à Pavillon	...	8
52 Quint	...	6
53 Flûte Octavante Harmonique	...	4
54 Viola	...	4
55 Octave	...	4
56 Quint Octavante	...	3
57 Piccolo Harmonique	...	2
58 Super Octave	...	2
59 Furniture	...	5 ranks
60 Mixture	...	5 ranks
61 Contra Posauane	...	16
62 Posauane	...	8
63 Trompette Harmonique	...	16 & 8
64 Tromba	...	8
65 Clarion Harmonique	...	16 & 4
66 Clarion	...	4
SWELL		
67 Double Diapason	...	16
68 Bourdon	...	16
69 Salicional	...	8
70 Open Diapason	...	8
71 Viola da Gamba	...	8
72 Flûte à Cheminées	...	8
73 Claribel Flûte	...	8
74 Quint	...	6
75 Flûte Harmonique	...	4
76 Viola	...	4
77 Principal	...	4
78 Quint Octavante	...	3
79 Super Octave	...	2
80 Piccolo Harmonique	...	2
81 Sesquialtera	...	5 ranks
82 Mixture	...	5 ranks
83 Contra Posauane	...	16
84 Contra Oboe	...	16
85 Baryton	...	16
86 Voix Humaine	...	8
87 Oboe	...	8
88 Cornoyean	...	8
89 Tuba Major	...	8
90 Tuba	...	4
91 Clarion	...	4

* Lieut.-Col. Scott was a charming man. I had the pleasure of knowing him, and once visited his house when he lived, I think, at Ealing.—H. K.

SOLO		FT.	
112	Contra Basso ...	16	102
93	Flûte à Pavillon ...	8	103
94	Viol d'Amour ...	8	104
95	Flûte Harmonique ...	8	105
96	Claribel Flute ...	8	106
97	Voix Céleste ...	8	107
98	Flûte Traversière ...	4	108
99	Concert Flute ...	4	109
100	Piccolo Harmonique ...	2	110
101	Cymbale ...		111
COUPLERS		FT.	
112	Solo Sub-octave (on itself).	119	Swell to Choir.
113	Solo Super-octave (on itself).	120	Solo to Choir.
114	Swell Sub-octave (on itself).	121	Solo to Pedals.
115	Swell Super-octave (on itself).	122	Swell to Pedals.
116	Unison Solo to Great.	123	Great to Pedals.
117	Unison Swell to Great.	124	Choir to Pedals.
118	Unison Choir to Great.	125	Sforzando.

The compass of the four manual clavières extends from CC to C in alt. (sixty-one notes), and that of the pedale from CCC to G (thirty-two notes).

PREPARING A VAST MUSICAL SCHEME

So much for the building. As we have seen, its uses were to be many and varied, and were to range from oratorios and organ recitals to the exposition of pictures, industries, and even agricultural implements. But, above and beyond all, it was music that was to derive profit from the resources of this Brobdingnagian temple of harmony. In order to ascertain the abundance of the measure in which it was to do so, we shall for a moment have to pass over the period of completion—i.e., the spring of 1871—and come to the following year, when the Provisional Committee issued its first report to the so-called 'promoters,' then acting under the Royal Charter, who were thenceforward to be known as the 'seat-holders.'

This report, signed by the Prince of Wales, recapitulated various matters with which we are now familiar and then went on to submit to the Corporation—or, rather to 'specially commend to its care'—three new and important schemes, viz.:

- A series of cheap concerts for the people.
- A society of amateurs of all classes for instrumental music.
- A National Training School for Music.

Of these, by far the most interesting to us at the present moment is the third, wherein lay the germ of a splendid idea, which survives in glorified form as the Royal College of Music. It is, indeed, worth remembering that the existence of this institution practically began with that of the Royal Albert Hall, where it was to 'have the use of one of the small lecture theatres and other rooms on reasonable terms as soon as responsible organization has been formed to conduct the school'—all of which was, however, to take time and pass through a good many stages of development and progress ere the parent idea attained fruition. On this subject, more anon.

Of the other two schemes named above, the first embodied a genuine attempt to provide weekly programmes of popular music—glees, songs, instrumental and organ pieces—at low prices, the subscription rates working out at 3d. (gallery), 6d. (orchestra), 9d. (balcony), 1s. 6d. (arena), and 3s. (amphitheatre stalls). It did not, however, attract the public. The second scheme brought

into existence the Amateur Instrumental Society, the precursor of the Amateur Orchestral Society, under the presidency of the Duke of Edinburgh, who played for a time among the first violins. The duties of conductor were shared for several seasons by Mr. Arthur Sullivan and Mr. George Mount; and when the former resigned his post Mr. Mount carried on the work until the dissolution of the Society only a few years ago. H.R.H. the Prince of Wales became president when his brother died, and was characteristically faithful in his regular attendance at the smoking concerts of the Society.

Nor did the activities of the Corporation stop here. They embraced in 1872 the holding of a series of eighteen subscription concerts in May, June, and July, which furnished an example of 'decentralization' quite on a par with anything that is being attempted in that direction to-day. No doubt the whole effort was premature—a good idea experimented with before its time. It ought to have succeeded; but, as we shall see, it did not. Imagine, however, the audacity of an enterprise that was to include in a three months' scheme the following features:

- Oratorios, given by the Sacred Harmonic Society, under the direction of Sir Michael Costa.
- Operatic and miscellaneous concerts, given by Mr. Mapleson, with the whole of the company of Her Majesty's Theatre.
- Popular concerts, given by Mr. Arthur Chappell, the manager of the Monday Popular Concerts at St. James's Hall (with Joachim, Norman-Néruda, Madame Schumann, Hallé, Kies, Piatti, &c.).
- Grand choral concerts, given by Her Majesty's Commissioners, under the direction of M. Ch. Gounod, with the aid of the Royal Albert Hall Choral Society (then in process of formation), consisting of above a thousand voices.

In addition, the Provisional Committee's report, from which this list is quoted, announced further concerts by the Sacred Harmonic Society, concerts under Sir Julius Benedict, thirty recitals in connection with the International Exhibition of 1872 (to be held in the adjoining grounds), and several performances of sacred music on Saturday—not Sunday—afternoons. The Sunday innovation was not to be permitted for a good many years.

THE NATIONAL TRAINING SCHOOL FOR MUSIC

The coincidence of birth between the Royal Albert Hall and the National Training School for Music has already been noted. They cannot be said to have been precisely twins, inasmuch as their entry into existence was not simultaneous; but beyond question the School would never have begun life when it did had not the opening of the Hall been thought the right moment—and the place the right one—to provide it with a suitable home. Hence the proposals which occupy two pages of the report of the Provisional Committee.

Their period of gestation had already covered a good many years, and it was with the Prince Consort himself that the idea of founding such an institution had originated. That was in the 'fifties. It was then taken up by the Society of Arts, but nothing definite was done until August, 1866, when a report was issued recommending the establishment of a music school based upon the same lines as the Royal Academies of Paris, Brussels, and Naples—that is, a school for a couple of hundred students, to be trained gratuitously by aid of scholarships, grants, &c., and another hundred who should pay for their education. This document also went so far as to suggest the reorganization of the Royal Academy of Music (then situated in Tenterden Street, Hanover Square) where administrative and other reforms were certainly much needed. But the suggestion, however advisable, made enemies for the new scheme, and was probably the main cause of its being shelved for another five years. Then the Society of Arts, more in earnest than ever, came out with a statement declaring that 'the time had arrived, &c.,' and that the help of the State, the Deans and Chapters of our Cathedrals, and the various civic bodies and municipal authorities, must be secured for the effectual carrying out of this great musical purpose.

But, not until the Royal Albert Hall was actually *in situ*, and more or less in working order, did the Society of Arts play its final and successful trump card. That was in November, 1871, when a letter was addressed to the executive committee of the Hall, putting forward a revised scheme that would avoid any 'interference' with the Royal Academy of Music, 'because at the National Training School scholars will not be admitted by direct payment, but will receive free instruction, whereas at the Royal Academy of Music the fees paid by students constitute an essential part of its income.' The letter further inquired upon what terms arrangements could be made to enable the School to engage one of the lecture theatres, and some of the adjacent rooms on the same floor in the Royal Albert Hall. In December, the executive committee decided to recommend a favourable reply, and, if not literally carried into effect, it was that answer which led to the erection (at the expense of the late Mr. C. J. Freahe) of the first building used by the National Training School on the west side of the Albert Hall, and ultimately opened at Easter, 1876.

It would occupy too much space to enter into details here concerning the early history of the School, or the process of growth and transformation whereby in 1883 it became metamorphosed into the Royal College of Music. But it is interesting to observe after this long lapse of time how, when the first jealousies had been overcome, the threatening causes of friction all removed, and notwithstanding the fact that the plan reverted to was the original one of training both free and paying scholars (the latter, indeed, always more numerous than the former), there ensued conditions

of perfect amity and useful friendly competition between the new College and the old Academy which, in the belief of the writer, the years have served only to strengthen.

THE OPENING OF THE HALL BY QUEEN VICTORIA

Early in 1871 everything was ready for the opening ceremony, the date of which was fixed by Her Majesty the Queen for March 29. The arrangements were largely in the hands of Mr. Wentworth Cole (nephew of Sir Henry Cole, C.B., a member of the Corporation under the Charter) who had been appointed manager of the Hall. This position was held by him until he died in 1901, when he was succeeded by the present manager, Mr. Hilton Carter, previously secretary of the Guildhall School of Music.

The ceremonial was carried out with full state, the entire Royal Family being present, including four still surviving members, viz., the Duke of Connaught (then known as Prince Arthur), the Princess Christian, the Princess Louise, and the Princess Beatrice. The Prince of Wales, as President, received his mother at the Royal entrance,* and led her to the dais amid the pealing of the National Anthem, played on the organ by the famous Liverpool organist, William T. Best. All the members of the Government were present, headed by Mr. Gladstone, together with a brilliant gathering of the aristocracy and important diplomatic personages. The whole scene, as we may imagine, was one of extraordinary splendour. There were no special decorations, however, unless mention may be made of the beautiful hammercloth of Utrecht velvet that hung over the front of the Royal box, and which has since been used on the occasion of all Royal visits, the initials having been changed in turn from 'V.R.' and 'E.R.' to 'G.R.' The armchair in which Her Majesty sat is still, by the way, retained in the Royal box, though now it is never used—for Queen Victoria was below the average height and required an unusually low seat.

The reporters noticed that the Prince read the address of welcome in a very loud voice. It was evident that he was afraid his words would not otherwise be heard in this new and vast *milieu*. The *Daily News* remarked next day that His Royal Highness 'naturally thought it necessary to raise his voice to a very high pitch, but he was not only heard, but heard to be speaking in a loud voice all over the Hall' (*sic*). No doubt. But then the *Daily News* also declared the acoustics of the Hall to be 'perfect,' whereas most of the papers were (and justly) of a diametrically opposite opinion. The point is that everyone who speaks or sings in the Albert Hall for the first time almost invariably employs an excessive degree of force.

* It would have been interesting had someone drawn Her Majesty's attention at that moment to two empty niches, one on each side of the portico, with the names 'Victoria' and 'Albert' respectively under them, and evidently intended to receive in due time busts of the Sovereign and her Consort. These busts have never been supplied: the niches are still unoccupied. Nor will the purpose of the Albert Hall as a dual memorial be wholly complete until the missing pieces of sculpture are installed.

What the Prince said was of greater importance. He referred to the successful completion of the Hall as 'an important feature of a long-cherished design of my beloved father for the general culture of your people, and for the encouragement of the Arts and Sciences, an object which he always had warmly at heart.' His Royal Highness further added: 'The interest shown in the Hall by the most eminent musicians and composers of Europe strengthens our belief that it will largely conduce to the revival among all classes of the nation of a taste for the cultivation of music.' In the course of her reply, the Queen, after laying stress on the value of Exhibitions, said: 'These objects could not fail to commend themselves at all times, and in all places, to my sympathy and interest, fraught as they are with recollections of him to whose memory this Hall is dedicated, and whose dearest aim was to inspire my people with a love of all that is good and noble, and, by closer knowledge and juster appreciation of each other, to cultivate a spirit of goodwill and concord.'

These were words of deep and serious import, and they imposed a heavy obligation upon those entrusted with the task of shaping the destinies of the new undertaking. The task in question has now a history of fifty years, a history replete with chequered events—disappointments and failures, periods of disaster and dissatisfaction, followed by the returning smiles of good fortune and success. The narrative of these events must be told in subsequent articles; and as the double Jubilee is not to be celebrated until May 7, the greater part of the story will have been told in these columns before then.

TWO FUNCTIONS—A CONTRAST

Meanwhile, just a word of comparison concerning the music that was given on the occasion of the opening ceremony, and that to be heard at the Jubilee function now close at hand. The programme arranged for the latter, when the King and Queen will, it is hoped, be present, is, save as to one pardonable item, all British: it illustrates the national musical growth as embodied in those composers who have been most closely associated with the Royal Albert Hall. That is doing a good deal.

Fifty years ago, the concert listened to by Queen Victoria and her family included scarcely a single piece from an English pen. The Ode or Biblical Cantata (it had no specific title) which furnished the *pièce d'occasion* was composed by Sir Michael Costa, the celebrated conductor, a Neapolitan by birth, albeit a Londoner by domicile, whose oratorios might have led his critics to expect better things from him, whereas they were agreed that he never wrote anything more uninspired than this Ode. Its one redeeming feature was the quartet of native soloists, which comprised Lemmens-Sherrington, Patey, Vernon Rigby, and the happily still-living Sir Charles Santley. In all other respects the programme was quite unworthy of the inauguration of a unique

and magnificent concert-hall—a wonderful place; a place with a purpose calculated to arouse the pride and emulative spirit of every cultivated Englishman.

(To be continued.)

PARRY AS SONG-WRITER

By H. C. COLLES

(Concluded from March number, page 138)

III.

The editors of the posthumous volumes of Parry's songs are anxious that it should be made quite clear that the responsibility for including 'When the Sun's great Orb' in Book XII. is theirs. It was not one of the five or six songs mentioned by the composer as among those which he meant to publish.

This was assumed by me when at the end of my first article I said: 'It was right to publish "When the Sun's great Orb," for without it we should lose an essential aspect of him.' A part of last month's article was devoted to an attempt to discover that essential aspect by a process of analysis and of contrast with other songs. It is possible that Parry would have withheld it from publication or remodelled some of its details, but we cannot be certain. For one of the contradictions of his style—almost the only important contradiction it contains—is due to the mixture of responsibility and impulse which at one moment would make him consider and weigh what he said either in words or music with an almost excessive conscientiousness, and at another allow him to pass some detail which seems incompatible with his own standard of self-criticism. It is a contradiction which cannot be ignored if we are to get anything like a discriminating appreciation of his music. It is as futile on the one hand to maintain, as some of his warmest admirers have maintained, that the whole of his output was checked by a severe self-criticism, as it is short-sighted on the other to allow his great music to sink into oblivion because its workmanship in certain instances bears signs of haste and even of makeshift. The baffling thing is that the hasty workmanship often appears in works to which he gave the closest and most carefully considered thought. If we are to get at the kernel of Parry's mind we have to recognize both sides of the case.

There was a definite cause for such defects in many of his big choral works. They were generally written against time for a special occasion in the hardly won intervals of an exceptionally busy life. In those cases he concentrated on the things which mattered most to him and which were never the details of phraseology or of instrumentation. The only pity was that he did not realise how much those details might count to the generality of his hearers.

With the songs, however, the case was different. He could, and frequently did, hold back a song with a view to polishing its expression, or, as he

himself used to put it 'solving its problems.' Yet some of the songs which he did publish, in the ninth and tenth sets of the Lyrics particularly, appear with some imperfectly solved problems in the instrumental part. 'The Witches' Wood' (Mary E. Coleridge, Book IX.) and 'The City Window' (Langdon Elwyn Mitchell, Book X.) are examples. In both, the function of the pianoforte part is to enforce the descriptive qualities of the verse, and both contain ideas of great musical beauty. To discuss how far these ideas permeate every feature would be to labour a point which has been already sufficiently accentuated in the case of the later songs.

There are two ways in which a composer may approach a descriptive poem. In one his music holds a mirror to the words; their features are reflected in its form. The other takes little or no account of the features, but dwells entirely in the mood which their total combines to produce. The songs just named illustrate the first method, but the latter was the more congenial to Parry. The greatest of his descriptive songs is one in which any attempt to emphasize one image of the poem at the expense of another would have been fatal. This is the setting in Book VIII. of Langdon Elwyn Mitchell's 'Nightfall in Winter':

Cold is the air,
The woods are bare
And brown; the herd
Stand in the yard.
The frost doth fall;
And round the hill
The hares move slow;
The homeward crow,
Alone and high
Crosses the sky
All silently.

The poet makes no comment, and the musician may make none. He takes quiet note of every feature of the scene in the waning light and the growing cold. There is a numbness everywhere. It is this which Parry has caught and held in the rhythm which prevails throughout, in the long, repeated notes which fall with a dull thud on every accent, and the vocal declamation, all on the middle notes of the voice, moving constantly by small intervals. The end of the song is here quoted to show its nature, but it is only in the balance of the whole that we get the measure of his insight into the qualities of the poem:



It is worth noticing particularly how the rhythm is carried through to its logical conclusion in the final cadence. There is no trace here of the conventional *Coda* to round off the song which is sometimes met with, and generally with regret, at the end of a deeply felt song.

'Dirge in Woods' (George Meredith), in the same volume, deserves to be placed beside 'Nightfall in Winter,' for here the words demand a contrast in the picture of the wind swaying the pine-tops above, while beneath, the wood is 'quiet as under the sea.' The slow 6-8 measure prevails through the greater part of the song, but the stillness beneath is suggested in one extraordinarily subtle touch:

Ex. 2.

The pine-tree drops its dead.

In the interpolation of that pair of quavers one sees the light pine-needles dropping straight to earth, unwavering though the wind sighs overhead. This is an instance of Parry's command of the magic of simplicity, the musical counterpart to the monosyllables by which Meredith gains the effect of his line.

If the study of these examples has been at all successful, it will have shown something of Parry's adaptability to types of poetry varying widely in mood and in manner. Something was said in the first article of his increasing fondness for lyrics by Julian Sturgis and others, which, whatever their merits and suitability for music, must be described as minor poetry. The minor poem has certain definite advantages as the text for a song. Granted that it is free from banalities of expression, it may allow a musician greater liberty of action from the fact that it gives him scope to supply the personality which it lacks. In the majority of instances where Parry chose such verse he carried it through by the strength of his own impulse. He makes real even such a stanza as:

O bird flying far to the ocean,
O bird flying far to the sea,
I ask for one buoyant emotion,
One thrill of thy rapture for me.

Only a great artist could have done so. This, from 'A Moment of Farewell' (Sturgis, Book X.), suggests a comparison with the earlier setting of Byron's 'There be none of beauty's daughters' (Book IV.). Byron's poem has a colour of its own to which the composer must bend his mood. A quotation may show how completely he has reflected that colour in the shape of his melody:

Ex. 3.

And like mu-sic on the wa-ters Is
thy sweet voice to me When, as if its sound were

caus-ing The charm-ed o-cen's paus-ing, The

waves lie still and gleam-ing.

This is so apt to the mellifluous lines that one hardly finds in it the traits of the typical Parry melody as they are found in the Sturgis song. Parry rarely set the romantic poets, but this and the Keats song which follows it, 'Bright Star,' suggest that he might have added many other facets to his style as a song-writer had he chosen to do so.

But amongst the many facets which he did develop, one returns to his settings of the Elizabethans as the most completely satisfying. Of those in the earlier sets, several are among the best known of his songs. Some of the most delicate, 'Weep you no more, sad fountains' and 'Lay a garland on my hearse,' for example, should be much better known than they are. But 'On a time the amorous Silvy' (Book VII.), one of the last of the kind which he published, is scarcely ever heard:

Ex. 4.

On a time the am-orous Sil-vy
Said to her Shepherd "Sweet, how do ye.

The picture of the tender dalliance and reluctant parting of Silvy and her shepherd is completed in the following exquisite cadence:

Ex. 5.

Kiss me and take my soul . . . in

keep - ing, Since I must

go, . . . now day is near.

In the thoughtful poise of the few chords used, in the balance of tonality, and in the rhythm of the melody extending without straining that of the verse, we find an epitome of Parry's art as a song-writer.

MODERN FRENCH COMPOSERS: I.—HOW THEY ARE ENCOURAGED

BY M.-D. CALVOCORESSI

Which of the modern schools of music has achieved the most and deserves best is a question often asked, almost as often answered—and a perfectly futile question: not only because comparisons of the kind seldom serve any desirable purpose, but because time alone can supply the true answer. Counting the works of a given school is useless unless one is able to weigh them. The Hungarian school, whose prominent representatives are but two, Béla Bartók and Zoltan Kodaly (possibly three, if Nikolaus Radnai, whose works prior to 1914 were full of promise, has further made good), may be considered no less important in purport and in potential influence, and perhaps even more so, than many a school whose representatives are more numerous. The contemporary German composers are many: but may be the small group headed by Arnold Schönberg will be found to carry greater significance than all the remainder. Were we able to discover to-day how many of the contemporary composers of any country will endure, and which of them will stand foremost in the

opinion of posterity, it is not unlikely that most of us would be overwhelmed with surprise—exactly as most of Beethoven's contemporaries would have been had they known what his ultimate standing would be.

Even without attempting to deliver judgment as to the comparative merits of the modern French school, there is one statement that can unhesitatingly be made: of all countries that have constantly taken an interest in music, none has during the past hundred years or so made greater headway than France. Apart from the general causes that led to her progress during the 19th century and after—a synopsis of which will be found in the *Musical Times* for September, 1913, p. 574—we must, when attempting to investigate the circumstances in which the French School pursued its evolution, take into account the fact that in France a systematic policy of encouragement to musicians is pursued both by the State and by private initiative. Naturally enough, the methods by which that policy is carried out are not altogether flawless. A brief description will show how far they are efficient, and how far they fall short.

To begin with, the would-be composer, instrumentalist or vocalist, receives his professional education free in the Conservatoires of Paris, or of the provinces. Competitions—whose results are neither more nor less infallible than those of other musical contests—regulate his or her progress in the ranks. The highest award for composers, the Prix de Rome, ensures several years of modest independence (enough for the composer to make a good start), and carries with it the certainty that an opera or other similar work from the composer's pen will some day be produced under the best available conditions at one of the State-subsidised theatres, the Opéra or the Opéra-Comique.

These theatres, in exchange for the grant-in-aid which they receive, are compelled, among other things, to produce a determined number of works by French composers, and specially by laureates of the Conservatoire. More recently, the Gaité Lyrique, subsidised by the City of Paris, has come to widen the field thus offered.

Here, again, the methods of selection—methods strictly determined by official regulations—are not infallible. Indeed, the list of high-class works by French composers which remained neglected—if not permanently, at least for a time—by the managers of the Paris theatres, is striking enough. Saint-Saëns' 'Samson and Delilah,' Chabrier's 'Gwendoline,' Vincent d'Indy's 'Fervaa' and 'L'Etranger' were produced abroad before being introduced to the French public. On the other hand, the number of important works produced under the same regulations is not small.

The great defect of this system is that it constitutes an artificial and altogether disproportionate stimulus to opera-writing. The catalogue of new works by French composers produced during the past twenty-five years or so is a most depressing document. It shows that a considerable number

of composers who had neither the slightest natural inclination nor genuine capacity for writing operas have been induced to attempt the impossible; that their energies, which might have been better employed in other directions, have been wasted, as well as the sums expended in producing and in publishing their still-born works. Even efficient opera-writers such as Saint-Saëns or Massenet have obviously overwritten themselves, many a score from their pen faring no better than the average effort of the average 'Prix de Rome.'

Not long ago the composer of concert-music received very different treatment. No official encouragement was provided for him. The very education given at the State Conservatoires converged exclusively towards opera-writing, and no provisions similar to those mentioned above were made to ensure the performance of instrumental works written either by laureates or others. But in proportion as the modern French school progressed things began to improve in that respect. The first great step was taken by private initiative. In 1871 a number of composers and music-lovers founded the Société Nationale de Musique, with the object of performing new works. This Society has pursued its course with the greatest steadiness and efficiency. The annual subscription (25 francs before the war) entitles each member to free seats at all the concerts; the average number of concerts given each year is about eight of chamber music and one or two of orchestral music. The services rendered by the Society to the French school and to others are enormous. Together with its younger rival, the Société Musicale Indépendante, it remains the centre where the modern course of musical art can best be followed.

That both the Société Nationale and the Société Indépendante are really live organizations is shown not only by their programmes, but by interesting initiatives taken by them. For instance, the Société Nationale provides, for the benefit of inexperienced composers, orchestral readings of works judged too crude for public performance. The Société Indépendante, in order to protest against the (alleged) prejudiced attitude of concert-goers and critics—or, to put it more charitably, in order to prove that opinions on new works were often influenced by the composer's name—gave a concert the programme of which remained silent as to the authorship of the works produced—with the result that most of the critics refrained from mentioning the affair at all.

It was at a much later date that the French State extended to concert-music the advantages provided for operas and lyric dramas, stipulating that the symphony concert associations which received a grant-in-aid should be compelled to produce each year a determined proportion of new French music. That measure, it is true, came at a time when modern French works were by no means overlooked by conductors, and it is doubtful whether it was really necessary. One of its consequences was an increase in the number of indifferent works produced—chiefly short pieces or excerpts, as the

regulations merely stipulated that the total time to be devoted to the programmes to the production of new French works should be three hours per annum.

An interesting sidelight on that regulation is provided by the deliberations of the committee of the Concerts-Lamoureux in 1908, when the question was debated as to whether it would not be more advantageous to give up the grant-in-aid (then 15,000 francs, or £600) and be released from the obligation to produce the three hours of new music. The decision, however, was that the grant-in-aid be retained.

Another factor of importance was the foundation of substantial prizes (Prix de la Ville de Paris, Prix Crescent, prizes awarded by the Société des Compositeurs de Musique, &c.) for concert music of various kinds, all of which prizes carry with them a public performance of the successful works. But far more vital was the evolution, from the late 'nineties onward, of musical education—both for professionals and for the public.

Here again the initiative was taken by private enterprise. While the Conservatoire pursued its inadequate and obsolete course, three musicians—Vincent d'Indy, Charles Bordes, and Alexandre Guilmant—decided to organize 'a school of music fit to meet the requirements of the time.' They speedily carried out their purpose, and in 1894 the Schola Cantorum was opened for the double purpose of providing courses of education and of giving concerts devoted to works of all schools and periods, but chiefly to old masterpieces overlooked by other concert institutions. Works by Monteverdi, Marc-Antoine Charpentier, Bach, and Rameau, were by the activities of the Schola Cantorum added to the usual pabulum provided for Parisian concert-goers. For the students, Vincent d'Indy devised a method of teaching, partly historical and partly analytical, of which his published 'Treatise of Composition' gives a full synopsis. The influence, direct or indirect, of the Schola Cantorum soon proved far-reaching. To that influence can be ascribed the remodelling of the Conservatoire, to the directorship of which was appointed Gabriel Fauré, a peerless instructor whose pupils stand foremost among the younger generation of French composers.

As regards the education of the public, the propaganda work accomplished by the founders of the Schola Cantorum (one of whom, Charles Bordes, had previously organized the 'Chanteurs de Saint Gervais' in order to propagate old *a cappella* music), by the Société Nationale, and by the Société Indépendante, has achieved precisely all that could best serve the cause of the modern French school and of modern music in general. It has created a wider and deeper interest in music; it has accustomed concert-goers to the idea that it is a mistake to restrict their interest to the works of masters acknowledged as household classics, or possibly to extend it only to the works of a few modern writers raised, perhaps prematurely, to the

rank of classics; it has taught these concert-goers that even unknown composers, or composers whose works have given rise to adverse criticism, may deserve the same amount of attention, of patient and unprejudiced investigation, as is bestowed with one consent upon the most famous composers of the past.

Another institution founded by private initiative, the *École des Hautes Études Sociales*, has also done a great deal to disseminate that fundamental but often overlooked principle, and to supply more positive elements of knowledge relative to modern music. Its Art section comprises a music school which provides a wide range of public lectures and concerts. Ever since its foundation (1902, or thereabouts) the School has devoted special attention to the study of contemporary French works. In 1904, for instance, M. Laloy delivered a course on the evolution of the French lyric drama, as illustrated by the works of Vincent d'Indy, Alfred Bruneau, Debussy, and Charpentier. Works by Ravel, Florent Schmitt, Déodat de Séverac, Inghelbrecht, and many others, were performed and commented upon during the subsequent years. And it may be added that the courses on modern music have included the performance and study of many works by foreign composers, such as Schönberg, Stravinsky, Scriabin, Ornstein, Bartók, Kodaly, Binenbaum, Egon Wellesz, Gniessin, and Senilof.

A systematic survey of all that has been done in France to encourage native composers, and to increase the receptivity of the public, ought to comprise many names and the record of many deeds. Enough has been said to show that a considerable amount of initiative and perseverance has been devoted to that duplicate task, with results on the whole as satisfactory as could be expected. Any composer—whether a laureate of the Conservatoire or not—has a reasonable chance of having his works performed, and perhaps attentively considered. Strong party feeling, it is true, prevails, and does a good deal of harm, new works being not infrequently judged from the point of view of the tendencies they embody—or are supposed to embody—rather than on their actual merit. Independent composers, who appear in the field without followers, occasionally run the risk of encountering indifference, or, maybe, of finding all cliques, great or small, united against them. But that, when all is said and done, is a minor matter.

The repertoire of modern French music—even excluding all that was not written in pursuance of a genuine artistic purpose—comprises so wide and so varied a range of works that we need not be surprised if, even under the comparatively very favourable conditions obtaining in France, a good many have not received due recognition, and some are totally or almost totally unknown. There are composers of great merit who, for various reasons, or for no particular reason, remain in the background. Others are known only by a few of their works, and perhaps not the works that would,

if given a fair trial, be most highly esteemed in France and abroad. Among the former might be named Albéric Magnard, whose music one may like or not, but whose loftiness of purpose and uncompromising faith in his ideals cannot be denied; Paul Dukas, less austere, but equally earnest and genuine; Paul Ladmirault, spirited and poetic; Charles Koechlin, powerful and glowing, the composer of many works that have not yet come into their own. Among the latter I would name Vincent d'Indy first, although it is hardly accurate to describe him as little known. He is well-known enough, but he shares with at least one other very great composer, Franz Liszt, the misfortune of being the victim of a few catch-words. The world's repertoire of lyric drama comprises few finer works than his 'Fervaa', and indeed few that are as fine. Many of his orchestral works are far less known than they deserve to be.

In further articles I shall refer to these composers more fully, and also to other representatives of the modern French school.

THE ORGAN WORKS OF BACH

BY HARVEY GRACE

(Continued from March number page 115.)

VII.—THE CHORAL PRELUDES IN THE 'CLAVIERÜBUNG'

The 'Clavierübung' is a comprehensive work in four parts, the first of which appeared in 1731 and the fourth about 1742. Bach borrowed the title from Kuhnau, who produced a 'Neue Clavierübung' (New Clavier Exercises), in 1695. Part 3 of Bach's work (1739) consists of organ music—the great Prelude in E flat, followed by twenty-one choral preludes, the whole being rounded off by the Fugue in E flat popularly known as 'St. Anne's.' Special interest attaches to the 'Clavierübung': it shows Bach at his best both as organ and clavier composer, and it was almost certainly the first of his works to attain the glory of print. Impatient young composers of to-day, with somewhat less to say than Bach, may profitably reflect on this latter point, remembering also that John Sebastian was at that time well past his fortieth year.

Consideration of the E flat Prelude and Fugue may well be deferred until we come to the final group of works in that form. It is not easy to see why these two movements were included in a collection of pieces based on chorale melodies. The Fugue is not out of place, because its subject might well pass for the opening strain of a chorale, but the Prelude is obviously an intruder. It is earlier in style than its companion, and belongs to the self-contained concerto type of movement rather than to the prelude family. Perhaps the two movements got in by chance. The conjecture is by no means wild, for this part of the 'Clavierübung', planned to contain organ works only, contains also four duets for clavier—really two-

part inventions—which it is generally agreed were included by mistake.

In the 'Clavierübung' set of chorale preludes, as in the 'Little Organ Book,' Bach had an ecclesiastical scheme in view. Not only did he aim at an organ version of the Lutheran Catechism hymns: he even went further, and just as Luther provided a greater and a smaller Catechism—the former for adults and the latter for children—so Bach wrote two versions of each chorale, one in extended form for manuals and pedals, the other short and for manuals only. The single exception to this double treatment is 'Allein Gott in der Höh' sei Ehr,' which, being a metrical version of the 'Gloria in Excelsis,' is appropriately given three versions as a symbol of the Trinity.

The original order of these preludes has been little regarded by editors. The point is not of great importance to English players, who will naturally be concerned with purely musical considerations. But all this side of Bach's work is so peculiarly intimate and personal that we can ill afford to ignore any details that throw light on his intentions. So far as I am able to discover, the Novello edition (Book XVI.) is the only one that gives this part of the 'Clavierübung' in Bach's own order. Putting aside the Prelude and Fugue, the scheme falls into seven sections: The Trinity: the threefold Kyrie (three large and three small movements) and 'Allein Gott' (three movements); The Law: 'Dies sind die heil'gen zehn Gebot' ('These are the holy Ten Commandments'); Faith: 'Wir glauben all' an einen Gott' ('We all believe in one God'); Prayer: 'Vater unser' (The Lord's Prayer); Baptism: 'Christ, unser

Herr' zum Jordan kam' ('Christ our Lord to Jordan came'); Penitence: 'Aus tiefer Noth' ('In deepest need'); and Communion: 'Jesus Christus unser Heiland' ('Jesus Christ our Saviour')—twenty-one movements in all.

The set as a whole appears to have been written specially for the collection, though some of the smaller movements probably date from an earlier period.

The three preludes on the Kyrie are notable for fine polyphony of a type that suggests the influence of the Palestrina school. The third piece is so much the biggest in every way that it overshadows its companions. These are heard at their best if played with the chorale melody given to a powerful reed against a solid diapason background. The vigorous counterpoint demands a good deal more than the quiet registration usually suggested. The third, 'Kyrie, Gott heiliger Geist,' must rank among the handful of Bach's grandest works. It would be difficult to find a better example of his power of taking a bald series of notes and developing from them a towering edifice of sound so perfect and satisfying that there is nothing to be said by those of us who dislike dealing in superlatives. Let the reader who does not know this piece study it—like most five-part writing it is by no means easy—and compare it with some of the hackneyed fugues that are popularly supposed to display the genius of Bach. Plenty of tone is called for, with a powerful pedal for the *cantus*. There are some fine climaxes in which the swell pedal may play a big part. The grindingly discordant *Coda* is best phrased thus:



Following as it does a long spell of animated quaver movement, the effect of this weighty peroration, with its insistent two-note motive and its daring harmony, is quite extraordinary.

The three settings of the Kyrie for manuals only are admirable little studies in part-playing.

The first of the three preludes on 'Allein Gott' is a rather dry affair for manual only, and may well be left alone. The second is a lengthy Trio, showing Bach at his happiest, as the form usually does. It is well worth a place by the side of the best of the Trio-Sonatas. For its proper performance three uncoupled manuals and pedals are called for—two of the manuals for the delivery of the two semiquaver parts, the third with a rather more telling stop for the phrases of the chorale. This beautifully finished piece is a fine study, and with good registration can be made

into an attractive solo. The third piece on this melody is a bright little fughetta for manuals only, calling for a neat finger and good phrasing.

The long movement on 'Dies sind die heil'gen zehn Gebot' is an interesting failure. Bach writes two parts for the right hand, and a pedal part, all three moving freely. In the middle of this trio appears the chorale melody, in long notes, worked as a canon in the octave. The result is unsatisfactory, both from a musical and a descriptive point of view. The chorale contains so many repeated notes that its delivery in augmentation, especially in canon, gives an impression of stagnation. As programme music the work fails because Bach seems to have tried to do too much. No doubt Schweitzer is right when he says that the free parts represent the moral disorder of the world, while the slow canon which

forms the core of the piece stands for the law. But if Bach aimed at a musical picture of the eternal conflict between order and disorder he was asking too much of his medium. Music, above all the arts, excels at showing chaos and cosmos in alternation, but it cannot show them together. Only the painter can do that.

The manual piece on this chorale is a gay fughetta. What does Bach mean here? Perhaps he set out to do no more than enjoy himself in toying with the engaging subject evolved from the first phrase of the tune. Still, we cannot overlook the fact that this subject appears ten times, so there must be some reference to the Commandments. There may even be significance in the fact that the subject is inverted in entries 5-8, the Commandments from No. 5 onwards being concerned specially with human relationships. This is just the kind of childlike symbolism Bach indulged in all his life. We may smile at it, just as we smile at Samuel Johnson touching the tops of posts as he rolled his way down Fleet Street, but we like great men none the less—rather the more—for such little weaknesses. One thing seems to be clear in regard to this prelude. Bach surely meant its cheerful animation to express the idea that liberty, not bondage, is the result of obedience to the Law—'whose service is perfect freedom.'

The Prelude on 'Wir glauben all' is one of the most familiar of all Bach's organ works in this country, owing to its having had the good fortune to be included in the earlier books of preludes and fugues in the Novello edition. Its popularity makes one regret that the chorale preludes as a

whole have hitherto played so small a part in the organ students' curriculum. There are dozens of preludes more attractive than the so-called 'Giant' fugue. Had our organ students during the past thirty years played them as often as the 'Giant' both players and public would have a far juster estimation of Bach than at present obtains. There is no need to dwell long on 'Wir glauben all'. It may be well to point out that the ground bass is obviously intended to typify faith, and that the less we think of a giant walking upstairs and tumbling down again (*vide* some programme notes) the better. The subject of the fugue is based on the opening phrase of the chorale, and Bach rounds off the movement by introducing the final phrase of the tune in the tenor, beginning on the E in the ninth bar from the end. The words to which this phrase is sung are 'All things are governed by His might.' This thoroughly Bachian stroke is usually overlooked, because the chorale is not well-known in this country.

The first of the two pieces on 'Vater unser' is one of the longest, most complex, and most difficult of all the chorale preludes. The writing is in five parts—an almost continuously moving quaver bass, and four manual parts, two consisting of the chorale melody in canon, and two highly florid counterpoints of unusual rhythmical variety. The latter are treated imitatively, and are developments of an ornate version of the opening phrase of the chorale. This piece has to be known and lived with for some time before one realises its undoubted beauty. Here is an extract showing the entry of the first phrase of the chorale and a portion of the canon in the tenor:

Ex. 2. Choral.

Note that we have here one of several examples of Bach's feeling for the modes. The key is E minor with a C sharp in the signature—that is, the Dorian mode transposed up a tone. Free as is the harmony,

the modal flavour is evident, just as it is in the Dorian Toccata, despite its modulations.

The flow of a river is one of the easiest of subjects for musical treatment, so we are not

surprised to find Bach seizing on the word 'Jordan' in 'Christ, unser Herr, zum Jordan Kam.' The tune is played by the pedals with 4-ft. or 8-ft. tone, while the river is represented by an undulating passage of semiquavers on the manuals, generally in the bass. The piece should be played at a good pace, and with fairly loud tone. The left hand may well be played on a separate manual with a soft 16-ft. added to 8-ft. and perhaps 4-ft. as well. At anything less than a quick pace the music loses on the descriptive side, and, moreover, one is conscious of a lack of originality in some of the sequential passages. The manual prelude on this chorale is a very skilful little piece in which Schweitzer sees an attempt to represent big and little waves rising and falling. As he says, the effect is one for the eye rather than the ear, and it must be confessed that the musical result is on the dry side.

It is sometimes said that architecture is frozen

music. In the first of the two preludes on 'Aus tiefer Noth' (a massive six-part affair with double pedal) we surely have the reverse—architecture in sound, and church architecture at that. The ecclesiastical type of polyphony, the pronounced flavour of the Phrygian mode, and the dark effect due to four of the six voices lying in the lower half of the keyboard, combine to produce a masterpiece of impersonal gloom. Of emotion in the ordinary sense of the term there is none: the music is simply a tremendous abstraction. The method of treating the chorale is that associated with Pachelbel, but there is a closeness of texture and a skill of which Pachelbel never dreamt. A quotation of the passage containing the first phrase of the melody augmented, in the first bass part, will repay examination. It will be seen that the first treble and the second tenor also deliver the theme, so that it appears in three parts simultaneously:



Opinions differ as to whether 16-ft. stops should be used for the pedal. I believe Best used to play the piece *ff* with heavy pedal stops. A good deal depends on the size of the building, but as a rule a safe plan will be to use loudish 8-ft. diapasons for the manuals, and 8-ft. and soft 16-ft. for the pedals. This gives the right sombre strength without turgidity. Spitta says of this monumental piece that it is the crowning point of the collection, 'from the ingenuity of the part-writing, the wealth and nobility of the harmonies, and the executive power which it requires.'

Its companion prelude, for manuals only, is in some respects even more skilful. Each phrase of the chorale is treated imitatively in the three under parts before being introduced at the top in long notes, and in every instance one of the imitations is by inversion. Nor is this all. In most cases the melody on its appearance in the treble is accompanied by itself in diminution and by inversion. The most astonishing fact, however, is that the result is beautifully expressive music. Here is the final phrase of the tune, with three diminutions in the under parts, one inverted:



In the Breitkopf & Härtel edition the bass is given to the pedals, and the tenor played on a separate manual, with good effect. The long prelude on 'Jesus Christus unser Heiland' is much less appealing. It consists of a kind of two-part fugue, the voices being played on separate

manuals, around the chorale melody in the tenor, delivered in long notes on the pedals with 8-ft. stops. The subject is a wide-straddling, energetic figure entirely devoid of feeling or grace, and its treatment does nothing to soften its rough outlines:

Ex. 5. *Allegro moderato*. ♩ = 88.



Schweitzer truly says that it is characteristic rather than musical, belonging as it does to the family of 'step' motives with which Bach was wont to depict faith. The prevailing bleakness of the work was probably evoked by the hymn's reference to the Passion. Schweitzer complains that the theme is developed at too great length, and that the work is not organic because the *cantus*, appearing in fragments at long intervals, fails to hold the music together.

Ex. 6.



8 ft. legato.

The companion Prelude and the last of the set is a well-worked fugue, for manuals only, on the first phrase of the tune. In the Breitkopf & Härtel edition it appears with the bass played by the pedals—an arrangement which justifies itself by increasing the solemnity of an already impressive movement.

Taking the 'Clavierübung' Preludes as a whole it must be admitted that they make a less ready appeal than do most of Bach's other ripe essays in this field. From a technical point of view they show him at his greatest, but there is a lack of the intimate feeling of the 'Little Organ Book,' and only at intervals do we find the depth of expression that is so pronounced in the set of eighteen preludes collected and revised by Bach in his last years.

Perhaps this comparative coldness may be

There is something in this, and yet the genuine power of the piece, and its bigness (despite the fact of its being largely in two-part harmony) get hold of one on due acquaintance. I quote a few bars, showing the first pedal entry. In bars four and five observe how, by the simple expedient of retarding the right-hand passage a quarter-beat, Bach keeps up the semiquaver motion, though both hands are concerned with a subject in quavers:

ascribed to the fact of the pieces being written as musical illustrations of a series of doctrinal formulae. The choice of material was thus not in Bach's hands, having been settled long before by Luther. Moreover, as we have seen, the collection appears to have been written in a comparatively short period with a view to inclusion in a work already partly published. Bach's technical and intellectual faculties were then at their height, so he had no difficulty in carrying out his project in a manner that compels admiration. No doubt the task was a congenial one, but it was task-work none the less, and so with a few notable exceptions it was accomplished by brain rather than by heart. The height to which Bach could rise in treating a chorale when both these factors played an equal part we shall see later.

(To be continued.)

SOME ITALIAN COMPOSERS OF TO-DAY

(Continued from March number, page 161.)

BY GUIDO M. GATTI

III.—VICTOR DE SABATA

Victor de Sabata cannot complain of the way Fortune has treated him: she smiled on his first steps, she was ever at his side throughout his vigorous youth, and fame was his when, at eighteen, his Suite triumphed in all parts of the world. The composition which was fresh and vigorous then is not less so to-day, when de Sabata has published other works and the public has come to recognize in him one of the most gifted of contemporary Italian composers. Since 1913 the Triestine composer—de Sabata was born at Trieste in 1892, although he may be considered a citizen of Milan by adoption—has written other works, some of which doubtless show a greater artistic maturity; but for many, perhaps for all, he remains the composer of the symphonic Suite with which he gained his laurels ten years ago.

The Suite is not the work of unskilled youth, much less is it a student work. It is a page vividly

felt, wherein—as is inevitable in the work of a young composer—the influences of other great men are evident. But they are fused by a fire of spontaneity which almost dissolves them, for here are freshness of colouring and plasticity of tone that, allied to instrumental vigour, help to define a personality which we can reconstruct to perfection when considering the composition as a whole. A pedantic critic seeking to analyse the constructive elements of de Sabata's Suite would trace therein echoes of Wagner in the harmonic elaboration—especially in the Idyll—side by side with a mixture of tone and sonority dear to Richard Strauss. But the listener who abandons himself to his emotions feels that through study of and love for these two great symphonists, de Sabata has succeeded in finding his own individuality and making his own voice heard. Moreover, the Straussian influence in the Suite—an influence which has been, and still is,

so often mentioned in connection with the works of de Sabata—will surely appear quite insignificant when we think of the moderation and balance shown in the four pieces (moderation is a quality Strauss often forgets in his orchestral music!), and even more so when we remember that the inspiration of the Italian had its source in the calm, contemplative outlook of a refined nature that found lyric charm in little bits of landscape or an imaginative symphony in the rustling of leaves.

The music of de Sabata is imposed on a strong framework, resilient to every movement, but unyielding in its quality of predominance. It is sufficient to examine the score of the second number of the Suite, of that 'Tra fronda e fronda' so beloved by orchestral conductors, to be convinced that de Sabata does not imagine he can create an atmosphere of colour by liberating his impressions and sending them unbridled into the world of sound; but that he is at all times master of his imagery; or, rather, his imagination is of a quality that never goes astray nor becomes fantastic or incoherent. In the movement above-mentioned we seem to be present at a conversation of little creatures hidden in the forest; they are the voices of the wood, talking while the old trees listen in fatherly fashion to the chatter of the little dwellers in their lofty branches. The score is all one flutter, one tremor: here the rustling of the leaves, there the idyll of a nightingale and the twittering of a lark; here a sunbeam which penetrates through the branches and sketches arabesques on the ground below, there the resonant tapping of a beak upon the bark of a tree. The voices alternate, then mingle; call follows call, to merge in a fanfare of reawakened life, a diffusion of happiness—the happiness which pervades all created beings at finding themselves once again in the light of the morning sun. It is an alternation of voices and of silences—of vibrant bass, of delicate tunes for the celesta, of iridescent luminosities for the harp, and, dominating all, a solemn chant, none the less evident because not expressed by a theme, running underground and overhead at the same time, gathering together all the whispers in one serene prayer.

The work has been performed by the most famous conductors. Written for full orchestra, and revealing a knowledge of instrumental effects and potentialities marvellous in a student from an Italian Conservatory of Music, it is still modern and charming to-day, and displays a freshness and spontaneity rarely to be found in works possibly more interesting in development but betraying the effort of conception and labour of production.

This Suite, though the first work to make de Sabata well-known, was not his first chronologically. Without compiling a complete list, we will recall only the two Overtures for orchestra, some compositions for the pianoforte, a Quartet, a Jig (written when he was twelve), a Symphonic Prelude and Fugue, and a Theme with Variations, also for orchestra. All these works were composed

during the years in which de Sabata was a pupil of Saladino, of Giacomo, and of Orefice for harmony, counterpoint and fugue, and composition respectively.

On leaving the Conservatory de Sabata essayed an important theatrical work. With characteristic boldness, and as an artist sure of his skill, he attacked a ponderous, weighty poem of Alberto Colantuoni, not very happily entitled 'Il Macigno' ('The Rock'). The work was neither short nor easy; above all, the composer felt the responsibility of worthily responding to the trust placed in him, as is proved by the fact of the opera being about four years on his desk, and undergoing revision again and again. Announced for a lyric season at the Scala at Milan—in 1914, if I am not mistaken—it waited more than two years longer to be performed, and had its première on the evening of March 31, 1917. Doubtless the war contributed to the delay, but I believe that the difficulty of contenting the composer was also a factor. The work was not well received, and the critics were not entirely favourable. Given at the end of the season, it had, too, to fight against the indifference and satiety inevitable after a lengthy series of lyric performances.

The libretto has undoubted literary value. Revealing an exquisite refinement, it has also passages of fine verbal musicality; but it is not a drama at all, nor does it possess those qualities of emotion and theatricality (in the best sense of this word, *i.e.*, synthesis of action, along with rapid but sure delineation of the characters) which often form the sole asset of famous musical libretti.

It is evident that the composer imagined that he could put life into the libretto by the fervour of his music. But at the moment of translating into the language of music his ardent but vague feelings, his vast and vigorous but hazy vision, de Sabata missed his way, and rather gave himself over to facile writing and to the memory of other operas at like moments.

It is this which has destroyed what should have been the finest quality of the work: the freshness and spontaneity which we found and loved in the Suite. De Sabata has been preoccupied not with creating a living work, but with following a libretto that he considered dramatic; he has kept in view certain effects which he had admired elsewhere and which at no cost would he relinquish. Now these effects, even when attained—which is not always the case—although giving the impression of life, have neither the depth nor the repercussion of sensory things, and, beyond all, are not in the least characteristic of our musician's personality.

It would not be right, in speaking of a mystic like de Sabata, to keep silence on these errors, especially when he himself must be the first to recognise them. Of some of these lapses he has already repented publicly, suppressing in the printed score the entire third Act of the opera. At bottom they are errors deriving more than anything else from inexperience and exuberance. In every young artist is hidden a virtuoso of form, *i.e.*, a craftsman

who cannot relinquish certain voluptuousnesses, passing but brilliant, and who is always eager to show his capacity. Now the opera was written in the years immediately following the 'twenties, the years which (with rare exceptions) I should call critical in every artist's output, inasmuch as he is no longer the boy poet—absolutely ingenuous and unconscious, and yet spontaneous—and he is not yet master of his own powers.

Victor de Sabata has been working for some years at a new opera, the subject of which Forzano, the author of the libretto, has taken from Aristophanes' 'Lysistratus,' and this will doubtless be the work by which the composer will establish his footing in the field of lyrico-dramatic art. Meanwhile he has given us a second symphonic work, which, from more than one point of view, shows real advance on 'Il Macigno' in the direction already mentioned. Between these two works we find some short compositions written in leisure hours: three charming pieces for the pianoforte, 'Câline' (a study in *legato*), 'Habañera,' and 'Do you want me?' (the latter almost a cake-walk), and a simple effective Melody for violin.

The second orchestral work is the symphonic poem 'Juventus,' performed several times in Italy and abroad, and recently included in the repertoire of Toscanini's orchestra. 'Juventus,' as the title tells us, is a sort of biography of a young man, who might be the composer himself. It resembles in outline a drama for orchestra. In this work, de Sabata, freed from literary ties, has reached a far more intense warmth of emotion than in the past. He has really lived through these phases of youth, alternately madly exultant and desperately miserable, and has succeeded in finding for each the just expression. The work, although notable for the recurrence of its themes and for unity of style, comprises four movements depicting characteristic states of mind. The four episodes might be defined thus—the joyous leap towards aspiration, love, the sorrowful pause, and the triumphant return to life—and each is characterised by a theme which brings out its essence in bold relief. Here is the rousing theme of the first episode, declaimed by three trumpets:

Ex. 1. *Allegro impetuoso, con slancio.*



The violins melt into tenderness at the voluptuous love-theme, in the warm tonality of F sharp:

Ex. 2. *Moderato molto, con sentimento.*



The wood-wind and horns accompany the martial rhythm of the ascent to conquest and triumph.

'Juventus' must, however, be judged—nay, better, heard—as a whole. In analysing it, not only is there the risk of finding some quite unimportant affinities,² but one loses sight of the chief charm, which consists in a constant reaching towards the goal, a sweeping dynamism whereby all is fused and wrought into one great flame of enthusiasm and passion.

Whatever interest the score of 'Juventus' may awake as the work of a composer who really hears the orchestra and knows all its voices, all its potentialities; however much we may admire the mastery with which by imperceptible gradations he piles up magnificent bursts of sonority, we think that the value of de Sabata's last symphonic poem is even more manifest in its musical essence and in the spirit of poetry which pervades it from beginning to end.

In such characteristics lies the chief merit of Victor de Sabata's work, for which reason, although he has not written a great deal, he is likely to take rank among the principal composers of the future. Consummate artistry distinguishes his every page, allied with a seriousness of aim that is so much the more notable in that it is almost a rarity in Italian musical life. Lastly, he reveals a critical acumen and a divine discontent with achievement that prevent him writing 'pot-boilers.' It should be added that all his compositions are published, both in score and in pianoforte arrangements, by Messrs. Ricordi, Milan.

NEW LIGHT ON EARLY TUDOR COMPOSERS

By W. H. GRATTAN FLOOD

XVI.—WILLIAM WHYTBROKE

The name of William Whytbroke is familiar to all students of John Day's 'Certaine Notes set forth in foure and three partes to be song at the Mornyng, Communion and Evening Praier,' published in 1560, a rare work containing his 'Let your light so shine.' Other pieces by him, including a beautiful Latin Motet, 'Audiui media nocte' (to be found in Add. MSS., Brit. Mus., 17802-17805), and a well-known Mass, 'Upon the square' (Add. MSS., Brit. Mus.), testify to his powers as a composer. But, again, as has been so frequently stated in the present series of articles, the biography of Whytbroke

² As, e.g., with Strauss' 'Don Juan,' a comparison with which, however, is in any case wholly extrinsic and casual. So little is this to be feared that de Sabata, in a most successful concert recently given at the Augusteum, at Rome, did not hesitate to place 'Juventus' side by side with Strauss' work. Such affinity as there is between the two composers lies perhaps in their common fondness for certain ascendant rhythmic designs (*anacrusis*)—a matter of no importance.

has long remained a desideratum. Mr. Royle Shore,* in an excellent paper on 'The Early Harmonized Chants of the Church of England,' recently admitted that 'as regards Whytbrooke and Knight, nothing apparently is known.'

As will be seen, it is quite a mistake to imagine that Whytbrooke composed to any extent under Elizabeth: the fact is that his creative period was during the years 1530-56, and all his best work was written on the lines of the ancient Catholic liturgy. He indulged also in secular music, as may be evidenced from an imperfect copy of 'Hugh Ashton's Maske,' now in the Manuscript Collection of Christ Church, Oxford (Arkwright's 'Catalogue,' Part 1, 1915).

Of the birth and early education of Whytbrooke no particulars whatever have come down, but we find him at Cardinal College, Oxford, in 1525—a contemporary of Taverner—and he was ordained a priest in 1530. At this date he must have exhibited musical powers of no mean order, for in May, 1530, Dean Higden, of Cardinal College, entrusted him with the delicate mission of investigating the reported encomiums on a Mr. Benbow, who was a candidate for the post of Master of the Choristers, in succession to John Taverner. From the 'Calendar of Letters and Papers of Henry VIII.' we learn that Whytbrooke was sent to Manchester to report on the fitness of John Benbow, and, if suitable, to bring him to Oxford. Evidently Whytbrooke's report was favourable, for on May 29 of that year, among the items of expenses in the household books of Cardinal College appears the following:

To Benbow coming from Manchester to be Master of the Choristers, 29 May, 2s. 9d.
Expenses of Dom Whytbrooke riding for Benbow at the Dean's command, 6s. 8d.

On the suppression of Cardinal College, Whytbrooke's services were rewarded by the important appointment of the sub-deanery of St. Paul's Cathedral, a post almost invariably bestowed on a musical cleric. From the official records we learn that on June 29, 1531, William Whytbrooke was presented to the post of sub-dean of St. Paul's Cathedral, being also appointed Vicar of All Saints', Stanton, Suffolk, with licence for non-residence. Apropos of this latter appointment, there is an interesting note in a MS. in the British Museum (Add. MSS., 5813, f. 93) which says that Whytbrooke 'does not reside at his vicarage, and is not a graduate.' No doubt he had the influential support of Thomas Cromwell, and that was sufficient to satisfy any objections.

The next notice of Whytbrooke is his name appended to the 'Declaration of the sub-dean and Canons of St. Paul's Cathedral of allegiance to King Henry VIII. and Queen Anne Boleyn, and that the Bishop of Rome has no authority in this Kingdom' (June 30, 1534). This document was not signed by the dean, Richard Pace, nor by any of the canons, though doubtless the Declaration was capable of meaning the temporal authority of the Pope, and as such could lawfully be signed by orthodox Catholics. The first four names appear as follows:

Wilhelmus Whytbrooke, *Sub-decanus*; Johannes Smyth, *Cardinalis*; Thomas Balgay, *Cardinalis*; and Joannes Haward, *Succentor*.

* Whytbrooke's Magnificat (edited by Burgess and Shore) has been issued as No. 898 of Novello's Parish Choir Book.

In the document as calendared no names are given—merely the numbers, thus:

8 canons, sub-dean and 2 cardinals, 1 succentor, 6 minor canons, 31 *chanter*s (*cantharistae*), and 29 others.

Through the courtesy of my friend, Mr. J. M. Rigg, I was able to obtain a copy of the original Declaration, giving all the names. I may add that the translation of *chanter*s for *cantharistae* is not correct: *cantarista* means a *chantry priest*, not a chanter.

Whytbrooke resigned the post of sub-dean of St. Paul's in 1535, and was succeeded by Robert Astlyn, minor canon, while Richard Sampson, who had replaced Dean Pace, was appointed Bishop of Chichester in June, 1536. It would seem that he retired to his vicarage of All Saints', Stanton, and spent the remainder of his days quietly.

His setting of the Magnificat in John Day's 'Certaine Notes' (1560) is highly prized; but it is well to note that the English adaptation clearly points to the fact that it had been originally composed to Latin words. The music would seem to be of the same period of composition as Whytbrooke's beautiful Mass, 'Upon the square'—that is, in four parts, as Mr. Barclay Squire explains—a term also used by William Mundy for two of his Masses. Somehow, I hardly imagine that Whytbrooke lived as late as 1561, and all the music by him that I have traced bears evidence of a period twenty years earlier. He was a contemporary of John Shepherd, who is said to have died in 1561, and was also of the same period as Hake, Ockland, Johnson, Redford, Ludford, W. Parsons, Alcock, and Gwynneth.

In the Library of Peterhouse, Cambridge, there is a Motet by Whytbrooke, probably dating from about the year 1535. It is entitled 'Sancte Deus,' set for five voices, and is included in Dr. Jebb's Catalogue printed in the *Ecclesiologist* for 1859.

BARBELLION ON MUSIC

BY HAROLD RAWLINSON

Musicians should be grateful to *John o' London's Weekly* for its recent symposium on music. Besides being very entertaining reading, it brought to light a state of affairs that is worth considering, because it is serious that such a lack of musical appreciation should exist. When we have got over our surprise that 'artistic and literary folk' should have such curious and erroneous ideas of another art, we should see if there are not some means at hand to combat these beliefs.

If a musician loves his art, he should do all he can to help others to appreciate his ideal of beauty. Any art or creed that has only a select following is not much good to the world; just as any type of music that is supposed to be for the select few will not help music much in the long run. Never before have we needed the 'musical appreciation' class and lecture so much as we do to-day.

Musicians must not take up an attitude of smug indifference to the tone-deafness that seems to exist in so many people. Our art is one that has the power of giving most pleasure and happiness, but the great difficulty with music is that it is hard for one not musically educated to criticise and discriminate between good and bad. Literature does not present this difficulty to the average educated man, because the most elementary system of education teaches

him the principles that underlie our best literature. Therefore do not try and get unmusical people to like Stravinsky's latest compositions or some works of other contemporary composers (some modern composers seem only content when depressing us), but start by giving them, for instance, Beethoven's C minor Symphony and Tchaikovsky's fifth Symphony. See the appeal that these two works make immediately to one who delights in calling himself 'unmusical,' and our first step forward is accomplished.

A good maxim of war is that the 'best means of defence is offence,' and I have found that the most convincing arguments against an opponent are your opponent's points. In other words, we shall best convince unmusical people by giving them some thoughts on music by unmusical writers.

To some of my friends who profess that they do not like good music I have quoted passages from Barbellion's Diary, and having noticed the effect these have had upon them I think it worth while bringing some extracts before the readers of this paper, who have perhaps had no opportunity for reading his 'Journal of a Disappointed Man.*' He was not a musician, not even an amateur, but one who was intensely interested in music; one who could give us some fresh and original pen-pictures of his attitude towards music.

Barbellion (Bruce Cummings) was born at Barnstable, and started his life with the ambition of becoming a biologist. He pursued his studies until his death, which occurred in 1917, at the early age of twenty-eight. Very few of those who knew him realised when he died that we lost not only a brilliant naturalist, but a very gifted writer. All his struggles and misfortune find place in his Diary, which from beginning to end is full of interesting entries, and there is an 'unpremeditated and exquisite beauty' running through the book. His father was a journalist, and so Barbellion became a reporter for a local paper before he took up a position in the Natural History section of the British Museum. I believe at one time he had a desire to be a musical critic. Had this desire been gratified we should have had some brilliant criticisms, as the extracts which follow amply show. His knowledge of natural history was remarkable, and besides this his writings abound with gems of literary criticism. He seemed to have had a memory especially adapted to retain curious and out of the way facts, and beyond all this he had an imagination both fanciful and beautiful.

'So Heine and Schubert out of their great sorrows wrote their little songs,' Barbellion remarked, and so out of his life's pain we have 'undoubtedly one of the most remarkable human documents of the generation.'

The extracts, with the exception of the last but one, are in chronological order, and need no comment:

June 29, 1914.

Went with R—to the Albert Hall to the *Empress of Ireland* Memorial Concert with massed bands. We heard the *Symphonie Pathétique*, Chopin's Funeral March, *Trauermarsch* from 'Götterdämmerung,' the 'Ride of the Valkyries,' and a solemn melody from Bach.

This afternoon I regard as a mountain peak in my existence. For two solid hours I sat like an Eagle on a rock gazing into infinity—a very fine sensation for a London Sparrow. . . .

* Chatto & Windus. 1919.

I have an idea that if it were possible to assemble the sick and suffering day by day in the Albert Hall and keep the orchestra going all the time, then the constant exposure of sick parts to such heavenly air vibrations would ultimately restore to them the lost rhythm of health. Surely, a single exposure to, say, Beethoven's fifth Symphony, must result in some permanent reconstitution of ourselves body and soul. No one can be quite the same after a Beethoven Symphony has streamed through him. If one could develop a human soul like a negative the effect I should say could be seen. . . . I'll tell you what I wish they'd do—seriously: divide up the arena into a series of cubicles where, unobserved and in perfect privacy, a man could execute all the various movements of his body and limbs which the music prompts. It would be such a delicious self-indulgence, and it's torture to be jammed into a seat where you can't even tap one foot or wave an arm.

The concert restored my moral health. I came away in love with people I was hating before, and full of compassion for others I usually condemn. A feeling of immeasurable well-being—a jolly bonhomie enveloped me like incandescent light. At the close, when we stood up to sing the National Anthem, we all felt a genuine spirit of camaraderie. . . .

November 23, 1914.

Went to the Albert [Queen's] Hall,* and warmed myself at the orchestra. It is a wonderful sight to watch an orchestra playing from the gallery. It spurts and flickers like a flame. Its incessant activity arrests the attention and holds it just as a fire does—even a deaf man would be fascinated. Heard Chopin's Funeral March and other things. It would be a rich experience to be able to be in your coffin at rest, and listen to Chopin's Funeral March being played above you by a string orchestra with Sir Henry Wood conducting.

December 12, 1914.

Went to the Queen's Hall, sat in the orchestra and watched Sir Henry's statuesque figure conducting through a forest of bows 'which pleased me mightily.' He would be worth watching if you were stone deaf. If you could not hear a sound, the animation and excitement of an orchestra in full swing, with the conductor cutting and slashing at invisible foes, makes a magnificent spectacle. . . .

Rodin ought to do Wood in stone—Chesterfield's ideal of a man—a Corinthian edifice on Tuscan foundations. In Sir Henry's case there can be no disputing the Tuscan foundations. However swift and elegant the movements of his arms, his splendid lower extremities remain as firm as stone columns. While the music is calm and serene, his right hand and baton execute in concert with the left perfect geometric curves around his head. Then as it gathers in force and volume, when the bows begin to draw swiftly across the fiddles and the trumpets and trombones blaze away in a conflagration, we are all expectant—and even a little fearful, to observe his sabre-like cuts. The tension grows. . . . I hold my breath. . . . Sir Henry snatches a second to throw back a lock of his hair that has fallen limply across his forehead, then goes on in unrelenting pursuit, cutting and slashing at hordes of invisible fiends that leap howling out towards him. There is a great turmoil of combat, but the conductor struggles on till the great explosion happens. But in spite of that, you see him still standing through a cloud of great chords, quite undaunted. His sword zigzags up and down the scale—suddenly the closed fist of his left hand shoots up straight and points to the zenith—like the arm of a heathen priest appealing to Baal to bring down fire from Heaven. . . . But the appeal avails nought, and it looks as though it were all up for poor Sir Henry. The music is just as infuriated—his body writhes with it. . . . He surrenders—so you think; he opens out both arms wide and, baring his

* Barbellion here refers to a concert held at Queen's Hall on November 22, 1914, in memoriam Lord Kitchener.

breast, dares them all to do their worst—like the picture of Moffat the missionary among the savages of the Dark Continent!

And yet he wins after all. At the very last moment he seems to summon all his remaining strength, and in one final and devastating sweep mows down the orchestra rank by rank. . . . You awake from the nightmare to discover the victor acknowledging the applause in a series of his inimitable bows.

One ought to pack one's ears up with cotton-wool at a concert where Sir Henry conducts. Otherwise, the music is apt to distract one's attention. R. L. S. wanted to be at the head of a cavalry charge—sword over head—but I'd rather fight an orchestra with a baton. . . .

BEETHOVEN'S FIFTH SYMPHONY

This Symphony always works me up into an ecstasy: in ecstatic sympathy with its dreadfulness I could stand up in the balcony and fling myself down passionately into the arena below. Yet there were women sitting alongside me to-day—knitting! It so annoyed and irritated me that at the end of the first movement I got up and sat elsewhere. They would have sat knitting at the foot of the Cross, I suppose.

At the end of the second movement, two or three other women got up and went home to tea! It would have surprised me no more to have seen a cork extract itself from its bottle and promenade.

TCHAIKOVSKY'S FIFTH SYMPHONY

Just lately I've heard a lot of music including Tchaikovsky's *Pathétique* and fifth Symphonies, some Debussy, and odd pieces by Dukas, Glinka, Smetana, Mozart. I am chock-full of impressions of all this precious stuff, and scarcely know what to write. As usual, the third movement of the *Pathétique* produced a frenzy of exhilaration; I seemed to put on several inches around my chest and wished to shout in a voice of thunder. The conventions of a public concert-hall are dreadfully oppressive at such times. I could have eaten 'all the elephants of Hindustan and picked my teeth with the spire of Strassburg Cathedral.'

In the last (*sic*) movement of the fifth Symphony of that splendid fellow Tchaikovsky, the orchestra seemed to gallop away, leaving poor Landon Ronald to wave his whip in a ridiculously ineffective way. They went on crashing down chords, and just before the end I had the awful presentiment that the orchestra simply could not stop. I sat still, straining every nerve in the expectancy that this chord or the next or the next was the end. But it went on pounding down—each one seemed the last, but every time another followed as passionate and emphatic as the one before, until finally, whatever this inhuman orchestra was attempting to crush and destroy must have been reduced to shapeless pulp. I wanted to board the platform and plead with them, elderly gentlemen turned their heads nervously, everyone was breathless, we all wanted to call 'For God's sake stop'—to do anything to still this awful lust of annihilation. . . . The end came quickly in four drum beats in quick succession. I have never seen such hate, such passionate intensity of the will to destroy. . . . And Tchaikovsky was a Russian!

Debussy was a welcome change. 'L'Après-midi d'un Faune' is a musical setting to an oscillatory exercise. It is an orchestral yawn. Oh! so tired.

Came away thoroughly delighted. Wanted to say to every one 'Bally good, ain't it?' and then we would all shake hands and go home whistling.

January 19, 1915.

. . . After giving a light to a Belgian soldier whose cigarette had gone out, farther along we entered a queer old music-shop where they sell flageolets, serpents, clavicords, and harps. We had previously made an appointment with the man to have Schubert's 'Unfinished' Symphony played to us, so as to recall one or two of the melodies which we can't recall and it drives us crazy. 'What is that one in the second movement which goes like this?' and R— whistled

a fragment. 'I don't know,' I said, 'but let's go in here and ask.' In the shop, a youth was kind enough to say that if we cared to call next day, Madame A—, the harp player, would be home and would be ready to play us the symphony.

So this morning, before Madame's appearance, this kind and obliging youth put a gramophone record of it on, to which we listened like two intelligent parrots with heads sideways. Presently, the fat lady harpist appeared and asked us just what we wanted to find out—a rather awkward question for us, as we did not want to 'find out' anything excepting how the tunes went.

I therefore explained that as neither of us had sisters or wives, and we both wanted, &c. . . . so would she . . . ? In response, she smiled pleasantly and played us the second movement on a shop piano.

Meanwhile, Henry, the boy, hid himself behind the instruments at the rear of the shop, and as we signed to her she would say:

'What's that, Henry?'

And Henry would duly answer from his obscurity, 'Wood-wind,' or 'Solo oboe,' or whatever it was, and the lad really spoke with authority. In this way I began to find out something about the work. Before I left, I presented her with a copy of the score, which she did not possess and because she would not accept any sort of remuneration.

'Won't you put your name on it?' she inquired.

I pointed gaily to the words 'Ecce homo,' which I had scribbled across Schubert's name, and said, 'There you are.'

Madame smiled incredulously, and we said, 'Good-bye.'

January 30, 1915.

To the Queen's Hall and heard Beethoven's fifth and seventh Symphonies.

Before the concert began I was in a fever. I kept on saying to myself, 'I am going to hear the fifth and seventh Symphonies.' I regarded myself with the most ridiculous self-adulation—I smoothed and purred over myself—a great contented tabby cat—and all because I was so splendidly fortunate as to be about to hear Beethoven's fifth and seventh Symphonies.

It certainly upset me a little to find there were so many other people who were singularly fortunate as well, and it upset me still more to find some of them knitting and some reading newspapers as if they waited for sausage and mashed.

How I gloried in the Seventh! I can't believe there was anyone present who gloried in it as I did! To be processing majestically up the steps of a great, an unimaginable palace (in the 'Staircase' introduction), led by Sir Henry, is to have had at least a crowded ten minutes of glorious life. . . .

I love the way in which a beautiful melody flits around the orchestra and its various components like a beautiful bird.

May, 1916.

Arrived at Queen's Hall in time for Pachmann's recital at 3.15. . . . As usual he kept us waiting for ten minutes. Then a short, fat, middle-aged man strolled casually on to the platform and everyone clapped violently—so it was Pachmann: a dirty, greasy-looking fellow, with long hair of dirty grey colour reaching down to his shoulders, and an ugly face. He beamed on us, and then shrugged his shoulders and went on shrugging them until his eye caught the music-stool, which seemed to fill him with amazement. He stalked it carefully, held out one hand to it caressingly, and finding all was well, went two steps backwards, clapping his hands before him, and always gazing at the little stool in mute admiration, his eyes sparkling with pleasure, like Mr. Pickwick's on the discovery of the archaeological treasure. He approached once more, bent down and ever so gently moved it about seven-eighths of an inch nearer the piano. He then gave it a final pat with his right hand and sat down.

He played Nocturne No. 2, Prelude No. 20, a Mazurka, and two Etudes of Chopin, and Schubert's Impromptu No. 4.

At the close we all crowded around the platform and gave the queer, old-world gentleman an ovation, one man thrusting up his hand, which Pachmann generously shook as desired.

As an encore he gave us a Valse—'Valse, Valse,' he exclaimed ecstatically, jumping up and down in his seat in time to the music. It was a truly remarkable sight: on his right the clamorous crowd around the platform; on his left the seat-holders of the orchestral stalls, while at the piano bobbed this grubby little fat man playing divine Chopin divinely well, at the same time rising and falling in his seat, turning a beaming countenance first to the right and then to the left, and crying 'Valse, Valse.' He is as entertaining as a tumbler at a variety hall.

As soon as he had finished, we clapped and rattled for more, Pachmann meanwhile standing surrounded by his idolaters in affected despair at ever being able to satisfy us. Presently he walked off, and a scuffle was half-visible behind the scenes between him and his agent, who sent him in once more.

The applause was wonderful. As soon as he began again it ceased on the instant, and as soon as he left off it started again immediately—nothing boisterous or rapturous, but a steady, determined thunder of applause that came regularly and evenly like the roar from some machine.

September 5, 1917.

A perfect autumn morning—cool, fine, and still. What sweet music a horse and cart make trundling slowly along a country road on a quiet morning! I listened to it in a happy mood of abstraction as it rolled on further and further away. I put my head out of the window so as to hear it up to the very last, until a robin's notes relieved the nervous tension and helped me to resign myself to my loss. The incident reminded me of the Liebestod in 'Tristan,' with the robin taking the part of the harp.

Zoology on occasion still fires my ambition! Surely I cannot be dying yet.

Whatever misfortune befalls me I do hope I shall be able to meet it unflinchingly. I do not fear ill-health in itself, but I do fear its possible effect on my mind and character. Already I am slowly altering, as the Lord liveth. Already, for example, my sympathy with myself is maudlin.

Whenever the blow shall fall, some sort of a reaction must be given. Heine flamed into song. Beethoven wrote the fifth Symphony. So what shall I do when my time comes? I don't think I have any lyrics or symphonies to write, so I shall just have to grin and bear it—like a dumb animal. . . . As long as I have spirit and buoyancy I don't care what happens—for I know that for so long I cannot be accounted a failure. The only real failure is one in which the victim is left spiritless, dazed, dejected with blackness all around, and within a knife slowly and unrelentingly cutting the strings of his heart.

The above are not all the passages in the book which refer to music, but if they have awakened a desire for more, the desire is well worth appeasing. It is a remarkable record. Barbillion finished his Diary with what is like the last flutter of a melody before the close of a symphony:

It is winter [he writes], no autumn this year. Of an evening we sit by the fire and enjoy the beautiful sweet-smelling wood-smoke, and the open hearth with its big iron bar carrying pot-hook and hanger. E—knits warm garments for the baby, and I play Chopin, César Franck hymns, 'Three blind mice' (with variations) on a mouth-organ, called 'The Angels'

Choir' and made in Germany. . . . You would pity me, would you? I am lonely, penniless, paralysed, and just turned twenty-eight. . . . but I have telescoped into those few years a tolerably long life. I have loved and married and have a family. I have wept and enjoyed; struggled and overcome, and when the hour comes I shall be content to die.

Barbillion died two months afterwards!

[Since the above article was written, a 'Last Diary' by Barbillion has been published, giving the date of his death as 1919—not 1917. ED., M.T.]

A MODERN CLASSICIST: ROGER-DUCASSE

BY ALFRED J. SWAN

It is curious that while the imitators and followers of the impressionist movement in modern music have gone their rampant way—borrowing from Asia when European harmonic supplies had come to an end—there has quietly grown up, scattered broadcast over the musical surface of Europe, another school which counts among its members some of the most highly-gifted contemporary composers. Impressionism has only partially affected these neoclassicists, as they have been styled. This is particularly true in the case of Roger-Ducasse, a typical Frenchman, who has succeeded in welding impressionism and classicism into one organic whole.

It is only a decade or so ago that the name of Roger-Ducasse came into prominence. A pupil of Gabriel Fauré, and, like Ravel, a holder of the second Grand Prix, he pursued a marked style of his own from his early works. The latter comprise some songs, preludes, a Petite Suite for four hands, a set of orchestral variations, the Suite Française, a string and a pianoforte quartet (finished later), several choruses, and the big symphonic poem with chorus, 'Au jardin de Marguerite,' which showed so much originality that it was rejected by an official and pedantic jury when presented by the composer for the Concours du Prix Crescent (1906).

But he had not yet quite found himself. He voluntarily subjected himself to the influence of Debussy, of which the only effect was to enhance the extreme beauty of his own musical personality; and not until the year 1910 (at the age of thirty-five) did he fully reveal his creative powers. This was the year of the composition of the exquisite 'Prélude d'un Ballet' (a short inspiration which vanishes like a dream of fairyland after twenty-eight bars), and the majestic 'Sarabande,' a work almost mediæval in its austere grandeur, mingled with a sweet and intimate melodic outline. A perfect delicacy prevails in the orchestration of these two remarkable works. They were followed in 1911 by a small output of religious vocal works: a 'Salve Regina' and an 'Ave Regina Cœlorum' for soprano and organ, and three Motets for soprano, organ, and four-part mixed chorus. A strikingly new religious style is evident in these works. The contours of the melody are subtly delineated, the modulations are as natural as they are novel, and the different parts move with consummate ease and grace:

Ex. 1. Et Je - sum be - ne - dictum fruc - tum

pp *cris.*

ven - tris tu - i, no - bis post



Then comes 'Orphée' (1913), a lyric mimodrama in three Acts, 'an ingenious combination of pantomime, choreography, and the richest developments of pure music—choral and symphonic' (I. Carraud), a crowning work of excessive beauty and profound—mainly contrapuntal—resources. What wise discretion Roger-Ducasse has shown in the treatment of the well-known legend! How modestly he disdains any attempt to excel Gluck's wonderful Hades scene by letting this part of the story pass between the Acts. In doing so, however, and emphasising the tragic fate of Orpheus, Roger-Ducasse comes immeasurably nearer to the cosmic conception of the ancients than the Chevalier who exults in the conjugal happiness of Orpheus and Eurydice. The music of 'Orphée' throughout is stamped with the mark of genius. The leitmotif idea has given Roger-Ducasse ample scope for his technical mastery. The themes of Orpheus, Eurydice, Thanatos, and the god, Hymen, intertwine in endless variety, giving the music a unique poignancy. But the most impressive feature of the work is the chorus that in the second Act acclaims Orpheus' return to earth—the music reaching here such depth as can only be found in the choral works of J. S. Bach, a model that Roger-Ducasse has constantly kept before his eyes.

After 'Orphée' came a period of production for the pianoforte: *Etudes*, *Esquisses*, *Arabesques*, *Rythmes*, 'Sonorités,' *Variations*, &c., a considerable output of very complex work, sometimes making great demands on the player, and requiring minute analysis and acute penetration. Roger-Ducasse's pianoforte technique is, notwithstanding his peculiar French traits, always more or less akin to the great German 18th century contrapuntist. Here is, for example, the beginning of one of the 'Variations sur un choral.' It is like the old master suddenly come to life again into a 20th century musical atmosphere, and operating freely with modern devices:

4e Variation sur un Choral (1915).



As if to do parting homage, Roger-Ducasse closes this period with a pianoforte transcription of Bach's *Organ Passacaglia* (1918).

Among the most recently-published works of Roger-Ducasse is a 'Nocturne du Printemps,' for orchestra, dedicated to his 'dear country-house, le Taillan.' His writing-desk is at the present moment full of new manuscripts awaiting publication. He is still a comparatively young man, and we can confidently expect still greater things from him.

What are, then, the main characteristics of Roger-Ducasse's style? In the happy expression of M. Laurent Ceillier:

'Roger-Ducasse has arrived at a point where the most daring harmony mingles with the most mobile counterpoint; his antique process of writing he places at the disposal of a highly-modern conception of sound, with the result that with him there is no discord that does not resolve itself with charm and ease, and no harshness that does not glide away into the sweetest of motions. . . his work, so classic in its origin, is a triumph of force, of life, of sanity, and of balance.'

To demonstrate these words, I may be allowed further to quote from a number of Roger-Ducasse's works.

Here is the beginning of the slow movement of the string quartet (1909) which, were it not for its modern harmony, would be in outline not unlike some of the slow movements in Beethoven's last Quartets (e.g., the *Largo assai* in the last quartet or the *Cavatina* in the B flat, Op. 130). The sonorous effect achieved herein with very sparing means is peculiar to classic writing:

Ex. 3.

Quatuor à cordes. Très lent.



The same strict economy is applied to all modulations in which the works of Roger-Ducasse may be said to abound. He is extremely fond of enharmonic changes, which he handles with rare delicacy.

Here, on the other hand, is an instance of a sudden modulation producing a striking effect after graceful meandering in remote regions (*Prélude*, 1907):



Finally, mention must be made of a particularly attractive peculiarity of Roger-Ducasse's harmony cropping up in a multitude of works, and that is the combination of chromatic progressions in 3rds or 6ths with arpeggios on the tonic, the two parts generally intersecting. We find this device in the scene of Orpheus' nuptials with Eurydice, in the third Motet, and in the first Esquisse for the pianoforte:



Roger-Ducasse's rhythmical ingenuity is developed in a sufficient degree to stand him in good stead for contrapuntal and harmonic purposes. Yet it would be too much to say that he has rhythmically achieved as much as some other neoclassicists—for example, Medtner or Prokofiev.

And this brings me to my last point. The modern classicist or neoclassicist movement is pregnant with possibilities in the realms of harmony, counterpoint, and rhythm. Impressionism, brought to such significant efflorescence in the works of Debussy and Ravel, is likely to prove evanescent through the fact of its using colours where classicism uses granite and marble. Granite and marble can be coloured; but colours, however brilliant, can never become substantial. Of all modern classicists, perhaps none is more successful in combining colour and solidity than Roger-Ducasse. All the best qualities of the French musician are combined in him—an abundantly rich imagination, clear and deep thought, graceful and precise workmanship, and an unerring taste.

Ad Libitum

BY 'FESTE'

Where politics are concerned it may or may not be a good plan to follow the advice shouted at us from the hoardings, and 'write to *John Bull*' or 'see what Bottomley says about it.' In musical matters it will be easy to find more authoritative courts of appeal. In a recent issue *John Bull* ventilated a grievance from a mandolin band which had entered for a string band contest at a Midland Eisteddfod and had had its entry refused on the ground that a mandolin band was not eligible for this particular class. No doubt the thousands who weekly and weakly sit at the feet of Horatio thought he had said all there was to be said when he repeated the claim of the aggrieved party that 'mandolins have strings.' But the matter is not quite so simply settled. A good deal of the correspondence between the band and the Eisteddfod Committee was published in a local paper, from which it appears that in answer to the secretary's remark that he didn't understand how a mandolin band could play all the parts of a piece for string band, the conductor replied:

'Our instrumentation in this respect is identical, and as one of the objects of our Society is to show what is possible on our instruments, we are quite prepared to stand in open competition with any string band, and abide by the decision of the judges. . . . We conclude that there is no objection to the harp playing the pianoforte part.'

There is a good deal more disputation which need not be quoted, as it does not affect the real point. This is one that should be settled, otherwise competition festival committees will be having trouble. The mandolin band in question is clearly a crack body, having competed successfully against the best bands on the Continent, where the combination is evidently more esteemed than here. The players are to be sympathised with in their disqualification, and they certainly have a grievance in the fact that their entrance was not declined until nearly three months had elapsed, during which time they had assiduously practised the test-pieces.

But they and their champion Horatio are wrong in supposing that because mandolins have strings therefore a collection of such instruments constitutes a string band. If they will turn up 'String' in Grove, they will learn that in England the terms 'Strings,' 'Stringed Instruments,' 'String quartet,' and 'String trio,' are applied to instruments of the violin class only, agreeing with the German 'Sreich-quartett' and 'Sreichinstrumente.' The term (says Grove) is understood to exclude strings that are not bowed, such as the harp and pianoforte—and, we may add, the mandolin. This classification is not a new thing. Berlioz in his 'Orchestration' groups stringed instruments under three heads—those played by a bow (the ordinary string quartet), with the hand (the harp, guitar, mandolin), and with keys (the pianoforte). The fact that all the notes of a string quartet or string band are obtainable on a mandolin band matters little. The notes are nothing in comparison with the effect. I learn from one of the Eisteddfod officials that the mandolin band entered also for the string quartet class, the test-piece being a work by Frank Bridge, who was one of the adjudicators.

We may imagine Mr. Bridge's emotion had he heard his string quartet tinkling on four mandolins.

Let the aggrieved mandolinists consider these parallel cases: The pianoforte, as we know, is a stringed instrument. All the notes of a string quartet are available on it. Are we therefore to suppose that four people may enter for a string quartet class, playing the various parts on one or more pianofortes? Or, as the harp is, like the pianoforte, a stringed instrument, would a competitive festival committee be expected to allow harpists to play in the solo pianoforte class, or pianists in the harp class? Logically, that is what must follow if the mandolin's claim be allowed. Again, the ocarina is a wood-wind instrument. Would a band of ocarinas of various pitches expect to compete in a class for wood-wind band? As the organ is also a wind instrument . . . but the farther we go the more we become involved in absurdities. Yet these absurdities are no more wild than the mandolin band's claim to compete with a string band on the ground that their instruments have strings, and can play the same notes. And what of the poor judges? How are they to decide between a performance in which one set of players agitates the strings with a plectrum (a *legato* being thus impossible), and one in which a bow is the implement? The technique and effects are entirely different. 'What Bottomley says about it' matters less than nothing in this case. Let our disappointed mandolinists spread the cult of their instrument so that there may soon be sufficient mandolin bands in a district to form a class for competition. (When that happens, what a lark it will be if a string band enters for the mandoline Challenge Cup on the ground that their instruments have strings, and can play the same notes as the mandolins! Can't you see the mandolinists up in arms again, and once more writing to John about it?)

A reader complains more in sorrow than in anger that a paragraph in this column last month 'sneered bitterly' at the London Society of Organists. I can assure him that the last thing he will find me doing is sneering at organists and their societies. Looking over the paragraph in question I find nothing in any way reflecting on the Society. I merely compared its fame with that of the London Symphony Orchestra, in order to show that the anonymous member who wrote a scurrilous post-card claiming the initials 'L.S.O.' for the former body was absurd as well as abusive. The fact that the Orchestra is known all over the world, whereas the Society is comparatively parochial, has no relation to their respective merits. One is a performing body ever in the public eye, the other is mainly a social organization which necessarily does its good work at most semi-privately. The extent of this good work has been pointed out in this journal and elsewhere, and by the writer who is supposed to have sneered at it. Music in the past has owed far more to the organist than to the fiddler, the pianist, or the singer—or even the mandolinist. Even to-day, when the art has developed so enormously and in so many directions, the organist is one of its most vital factors, chiefly because he usually has what most of his brilliant rivals have not—all-round musicianship. He need wish for no warmer champion than yours truly—in fact, I don't mind admitting that I do a bit in the organ line myself. In writing the paragraph complained of I was merely answering an ass according to his assishness. I am sorry if the shrapnel spread a bit

and grazed some of the crowd. But it's an ill wind, &c., and the Society will be none the worse for the consequent publicity. There are probably plenty of organists in London who ought to be members and are not. If my paragraph makes them severely ask themselves, 'Why not?' and brings them into the fold, I shall be delighted.

A letter in our correspondence columns on works by British blind composers deserves general attention, but has a special claim on organists, seeing that some of the most accomplished members of their profession are blind. Let me recommend organists to show their interest in the National Institute for the Blind by attending one of the free organ recitals given in the Armitage Hall of the Institute (224-6-8, Great Portland Street), every Wednesday, at 3. The main object of the recitals is to bring to public notice the work of blind musicians, both as performers and composers. The recitals last half-an-hour, after which visitors have an opportunity for being conducted over the building, and seeing the machinery and processes used in the embossing of music and literature in Braille type. I spent a thoroughly interesting afternoon there recently, and can assure readers that their visits will be warmly appreciated.

A friend tells me that he has just received a letter from M. Quef (Guilmant's successor at La Trinité, Paris), bearing the good news that Louis Vierne has sufficiently recovered from his long and serious illness to be able to resume his duties at Notre Dame. Vierne has a host of admirers in this country, and they will all wish him a full and speedy return to good health. A few months ago it looked as if we had had the last of this brilliant composer's works. We may now hope there will be many more.

Last month we were considering the very slender relationship between the musical press and the general musical public. The present unsatisfactory state of things would no doubt be partially solved if the daily press included more articles on music, especially articles written in a popular style. I am glad to note that a move in this direction has been made by the Federation of British Music Industries. The Federation has not only started an excellent journal of its own for circulation among its members; it has also formed a propaganda committee, which body, among other activities, has produced a number of articles in leaflet form for free use by the provincial press. These articles are written by Mr. H. B. Dickin, the well-known music critic (or, as Mr. Sorabji would call him, 'newspaper reporter'), and are in the free-and-easy non-technical vein that should ensure their enjoyment by the general public. The subjects so far dealt with are 'Music in Industry,' 'Music the Universal Language,' 'The Prig in Music,' 'The Dumb Pianoforte,' 'The Dumb Organ,' 'Curative Music' (with special reference to the work of the Vocal Therapy Society), and 'Boys' Bands.' I have just been reading 'The Dumb Organ,' a convincing plea for a better use of our organs generally, especially our numerous concert organs. Readers who have any influence with the proprietors of their local press should write to the Federation (101, Mortimer Street, W. 1) for such leaflets as they think would be most useful. It is good to learn that the pamphlet on 'Music in Industry' has already begun to bear fruit. More power to the Federation,

especially on the propaganda side—the side that must always open the scoring.

The question of 'Music and Industry' is very much in the air just now. Our columns from time to time contain notices of excellent concerts given by the staffs of business houses. I have just received news of the Choral Society attached to the Manchester factory of Sir H. W. Trickett, Ltd., where the shoes and slippers come from. Thanks to crowded audiences and liberal backing by the firm, the Society is able to give its patrons opportunities for hearing our best soloists. At recent concerts the following have appeared: Miss Agnes Nicholls, Miss Ruth Vincent, Miss Astra Desmond, Miss Adela Verne, and Dame Clara Butt, and Messrs. Herbert Browne, Norman Allin, Frank Mullings, Bratza, Kennerley Rumford, Albert Sammons, William Murdoch, &c.—an astonishing list. But after all, in organizations of this kind the most important feature is the music the members make for themselves. The Society so far confines itself to the smaller choral forms, but these are of excellent quality, and judging from press reports, the standard of performance is high. The choir has lately been heard in Wilbye's 'Sweet Honey-sucking bees,' Stewart's 'The Cruiskeen Lawn,' Faning's 'The Miller's Wooing,' Stewart's 'The Bells of St. Michael's Tower,' Stanford's 'The Blue Bird,' Coleridge-Taylor's 'The Viking's Song,' &c.

It is worth noting that these musical activities are mentioned in the report of the annual meeting of shareholders, the managing director alluding in complimentary terms to the choir and its conductor (Mr. George Firth), and mentioning that the singers had made themselves responsible for the raising of £750 towards the cost of the firm's War Memorial—a public playground.

This is the kind of thing the country needs to-day. It will be a fine thing for both music and industry when the staffs of our big manufacturing houses are as keen about their bands and choral societies as they are already about their football and cricket clubs. That this enthusiasm already exists is proved by the National Brass Band Festival. But it needs to be developed in a good many fresh centres, especially on the choral side. After all, only a limited number of people can play in a brass band, whereas any number may form a choir. Moreover, brass and reed instruments are costly to buy, house, and convey. A choir has its instruments readily provided, free of charge, carried without trouble, and always ready for use.

MR. HUNEKER AND THE MELTING-POT

In these days we in Europe seem more and more compelled to turn awed eyes towards the Melting-Pot on the other side of the Atlantic, and when the gazing European happens to be a musician his eyes often have a special glitter. The interest, should you be a Milanese tenor or a Slav violinist, is apt to be the particularised, 'What is there for me in the pot?' For others it is more philosophical, 'What of general wonder and beneficence is the great pot brewing?' And the question is an incentive to turn to the pages of such a document as the late James G. Hunecker's reminiscences of half-a-century of musical America.* We yearn to know what sort of flowers European art, transplanted and acclimatised to that

virgin soil, will put forth, and in this spirit we confront our author and the somewhat intimidating idiom which he used.

He sprang from a family mainly Irish, and was born at Philadelphia. The implications in this birthplace favour our inquiry. Had it been Boston the persistent clear English strain must have dominated; if New Orleans or California, a lingering trace of French or Spanish tradition. But Philadelphia half-a-century ago already offered a complete mixture in fermentation, the chief of the many elements being German, Jewish, and Irish. What is the new crystallisation? Brought up in that amalgamating society, a versatile youth, who was a musical critic already at quite a tender age, he helps us with indications that are not to be overlooked because they are not the expected ones.

We gather in fact that the accepted phrase 'The Melting-Pot' has perhaps been accepted too easily. There undoubtedly is the pot, and there the rich confusion of ingredients, but our author leaves us without any sign that the mixture is really melting, and doubting indeed what possible force will ever bring it 'to the boil.' This very book is typical, due proportions kept, of the fierce transatlantic scene. So was the author's culture. His pages are sprinkled with such names as Bergson, Nietzsche, Strindberg, Flaubert, d'Annunzio, and Bernard Shaw, and the effect is too much that of a row of showy flowers drooping because they are stuck with the bare stalks and not with roots in the soil. His English? Well, whatever new engaging dialect may be there in the making, the air of Philadelphia seems not to favour literary English, and this indefatigable writer declared that having 'battled with the English language, the charmed tongue of Chaucer, Shakespeare, and Swinburne,' these many years he was 'always defeated in the verbal fray.' His reproach is not the racy local term (even though he may sometimes make such dark assertions as, 'No bed-spring-chicken I!'), but rather an excess of emphasis and ornamentation. He piles recklessly richness on rarity, but it is all top-heavy and falls with an abject flatness of effect.

The musical activity described by the New York chapters makes a somewhat similar impression of extravagance without solidity, flowers without soil. All the virtuosos and all the prima donnas cross the scene, perform a dazzling trick or two, and vanish. Imagine the most bizarre aspect of London musical life on a huge scale, and you have the idea. A touch of exotic colour has its value, imposed on the background of ordinary local life. But in default of a background, a crowd of inharmonious exotics is no compensation. We know well enough here the flatness, the dreariness of international opera companies and cosmopolitan concerto players, when taken in any but the smallest doses. Home fare is best for every day. Yes, but what if every bite and sup has to be imported?

Dvorák's memorable visit to New York, duly recorded by Hunecker, showed no great assimilative properties of the Melting-Pot. The Bohemian in no wise added a string to the American lyre. All that happened was that he simply gathered and took back to the Muse of his homeland the one indigenous blossom visible, namely, negro dance and song. Hunecker on Dvorák (called for convenience 'Borax') is amusing. He escorted the composer round the gaieties of New York. 'After nineteen cocktails' Dvorák was asked, 'Master, don't you think it's time we ate something?' 'He gazed through the awful

* 'Steeplejack.' By James Gibbons Hunecker, 2 vols. London: T. Werner Laurie.

whiskers which met his tumbled hair half-way: 'Eat? No, I no eat.'

Huneker knew many celebrities. He had occasion to throw a glass of beer (or at least the beer from a glass) at Pachmann. He dined at a boarding-house table d'hôte next to Helena von Doenniges (the heroine of 'The Tragic Comedians'). He was cursed by Strindberg, whom he sought to interview in the middle of the night. And Mr. Bernard Shaw acknowledged him 'a likeable old ruffian' in a letter here printed (with Mr. Shaw's permission). 'Towards the end of her life she looked like a large, heavily upholstered couch'—so unreservedly could he speak of a famous singer, whose name is mentioned.

Balzac and Flaubert in letters, Chopin and Wagner in music, appear in the long run to have been the staple delights in the life of this clever and experienced American. Such men are great enough to 'tell' even when deprived of their European background, amid the strange phenomena of a new continent. Huneker, who was a pianist, tells us that from one end of his life to the other he never tired of playing Chopin. The sources of Chopin's art were a pleasure in the qualities peculiar to the pianoforte's tone, together with suggestions from current operatic arias and the folk-dances of his native land. America knows all about pianofortes and operatic arias, while the whole world of to-day has borrowed her folk-dances. When the melting-pot 'gets going' and Americans manage a home-made art, should not an American Chopin be reasonably expected? But Huneker had nothing nice to say about fox-trots.

James Gibbons Huneker was born in 1860. His father and paternal grandfather were organists at Philadelphia, and his maternal grandfather an Irish poet. On leaving school he worked in an engineering shop and then in a lawyer's office before devoting himself to music and journalism. At eighteen he went to Paris, travelling steerage, and acquired there a taste for French literature.

He settled in New York in 1887, and wrote for the *Musical Courier* during the next twelve years, as well as teaching at the National Conservatory of Music, and later he criticised music, the theatre, painting, and letters in the daily newspapers. His books number sixteen, of which the two most useful are studies of Chopin and of Liszt. But all afford proof of his remarkable verbal exuberance, of which these extracts (from the *Courier*) are examples:

ON BRAHMS

Brahms dreams of pure white staircases that scale the infinite. A dazzling, dry light floods his mind, and you hear the rustling of wings—wings of great, terrifying monsters; hippogriffs of horrid mien; hieroglyphic faces, faces with stony stare, menace your imagination. He can bring down within the compass of the octave moods that are outside the pale of mortals. He is a magician, spectral at times, yet his songs have the homely lyric fervour and concision of Robert Burns. A grasper after the untoward, I have shuddered at certain bars in his F sharp minor Sonata, and wept with the moonlight tranquillity in the slow movement of the F minor Sonata. He is often dull, muddy pated, obscure, maddeningly slow. Then a rift of lovely music wells out of the mist; you are enchanted, and cry: 'Brahms, master, anoint again with thy precious melodic chrism our thirsty eyelids!'

THE NETHERSOLE 'CARMEN' KISS.

Olga Nethersole was the gypsy Paula Tanqueray, and a large audience held its breath when she kissed Don Jose. And how she kissed him! Ye tutelary vestals of osculation, ye canthariditic deities, who swoon to Swinburnian dithyrambs in secret groves, and all ye Paphian bowers that resound with amorous lays as the moon rises!—avaunt thee all for dullards and 'prentice hands at the sacred art of kissing when compared to Nethersole's supreme, everlasting, and sonorous labial assault. All heaven shudders as she, with incomparable virtuosity, hovers over the victim's mouth. You hear the whirr of her vampire wings; then she pounces on the fortunate man's lips, and a sound like the sob of a New Jersey mosquito is heard. The rest is sigh and silence!

J. G. Huneker was not only greatly admired in the United States, but also much beloved, for as a critic he was as slow to anger as he was quick to be generous. He was twice married and once divorced. He leaves a widow and a son, Erik.

C.

THE MUSIC OF THOMAS HARDY

BY F. HADLAND DAVIS

Thomas Hardy has revealed the spirit of the country more intimately than any other writer, and not only the country but those born and bred upon Wessex soil. Brooding over his men and women, his lanes, woods, and hills, is the Supreme Intelligence, an inexorable Being to whom the little tragedies and comedies of life present so many pictures that never awaken a moment's pity. Jude and Tess move forward to their appointed end, and it would be easier to change the face of Egdon Heath than to change the fate of this sorrowing man and woman.

If Hardy has emphasised, perhaps over emphasised, the darker side of country life, he has not forgotten the sunshine of laughter. In 'Under the Greenwood Tree' he has written a delightful comedy from start to finish.

With the exception of 'Jude the Obscure,' the music introduced into Hardy's stories, and also into 'The Dynasts,' is full of jollity. It is as racy of the soil of Wessex as Liszt's Hungarian rhapsodies are racy of the soil of Hungary. We hear the fiddler playing a merry tune: the patter of feet dancing upon a polished floor, and Sergeant Stanner, in 'The Trumpet Major,' roaring out 'Rolli-Cum-Rorum.'

The most famous references to music in the Wessex novels are to be found in 'Under the Greenwood Tree.' In the chapter entitled 'Going the Rounds' we get a delightful description of carol-singers assembled outside the tranter's house. In those days, not later than the 'seventies, Christmas always seemed to bring seasonable weather. We are told that

The older men and musicians wore thick coats, with stiff perpendicular collars, and coloured handkerchiefs wound round and round the neck till the ends came to hand, over all of which they just showed their ears and noses, like people looking over a wall.

The younger men and boys wore 'snow-white smock-frocks, embroidered upon the shoulders and breasts, in ornamental forms of hearts, diamonds, and zigzags.'

When the cider mug was passed round nine times, the music-books arranged, the horn lanterns put in order, the snow began to fall, and those without leggings made use of wisps of hay wound round their ankles.

When these preparations were completed the rustic choir set out to play and sing in the parish of Mellstock. We read:

Old William Dewy, with the violoncello, played the bass; his grandson Dick the treble violin; and Reuben and Michael Mail the tenor and second violins respectively. The singers consisted of four men and several boys, upon whom devolved the task of carrying and attending the lanterns, and holding the books open for the players.

Old William Dewy could not have flourished his baton after the manner of Sir Henry Wood; but nevertheless he had his opinions on music, and expressed those opinions with extreme frankness:

'Now mind, naibours,' he said, as they all went out one by one at the door, he himself holding it ajar and regarding them with a critical face as they passed, like a shepherd counting his sheep, 'you two counter-boys, keep your ears open to Michael's fingering, and don't ye go straying into the treble part along o' Dick and his set, as ye did last year; and mind this especially when we be in "Arise and hail." Billy Chimlen, don't you sing quite so raving mad as you fain would; and, all o' ye, whatever ye do, keep from making a great scuffle on the ground when we go in at people's gates; but go quietly, so as to strik' up all of a sudden, like spirits.'

Just before midnight the little party moved forward, the glow of swinging lanterns shining through the thickly falling snow. As the men trudged along they talked of country musicians. Among the last of the string-players, they spoke with some heat of

'barrel-organs, and they things next door to 'em that you blow wi' your foot.' Another member of the choir observed that 'They should have stuck to strings, as we did, and keep out the clar'nets, and done away with serpents. If you'd thrive in musical religion, stick to strings, says I.' Mr. Penny rejoined '... a serpent was a good old note: a deep rich note was the serpent.'

Michael Mail, in support of his contention that 'clar'nets ... be bad at all times,' relates the following story:

'One Christmas—years ago now, years—I went the rounds wi' the Weatherbury choir. 'Twas a hard frosty night, and the keys of all the clar'nets froze—ah, they did freeze!—so that 'twas like drawing a cork every time a key was opened; the players o' 'em had to go into a hedger-and-ditcher's chimney-corner, and thaw their clar'nets every now and then. An icicle o' spet hung down from the end of every man's clar'net a span long; and as to fingers—well, there, if ye'll believe me, we had no fingers at all, to our knowing.'

The final argument in favour of strings was delivered by Dewy:

'Your brass-man is a rafting dog—well and good; your reed-man is a dab at stirring ye—well and good; your drum-man is a rare bowel-shaker—good again. But I don't care who hears me say it, nothing will speak to your heart wi' the sweetness o' the man of strings!'

Having described harmoniums and barrel-organs as 'miserable sinners' and 'miserable dumbledores,' they arrived at the schoolhouse, re-tuned their instruments, and played 'number seventy-eight,' which Hardy describes as 'an ancient and time-worn hymn, embodying Christianity in words orally transmitted from father to son through several generations down to the present characters ...' The opening lines are as follows:

Remember Adam's fall,
O thou Man:
Remember Adam's fall
From Heaven to Hell.

The choir then sang lustily 'O, what unbounded goodness' and 'Rejoice, ye tenants of the earth'; but these efforts awakened no response from Fancy Day, the new schoolmistress. Somewhat crestfallen, the men and boys, as a last resort, shouted the old familiar greeting: 'A merry Christmas to ye!'

Then it was that Fancy Day opened her window and expressed her thanks. Her brief appearance gave much pleasure, for Michael Mail observed, 'If she'd been rale wexwork she couldn't ha' been comelier,' while Dewy added: 'As near a thing to a spiritual vision as ever I wish to see!'

Farmer Shiner did not give the Mellstock Choir a friendly welcome, and when the members had sung 'Behold the Morning Star,' he roared fiercely, 'Shut up, woll 'ee! Don't make your blaring row here! A feller wi' a headache enough to split his skull likes a quiet night!'

Dewy did not take kindly to this sally, and said: 'Gie it him well; the choir can't be insulted in this manner!'

"Fortissim!" said Michael Mail, and the music and singing waxed so loud that it was impossible to know what Mr. Shiner had said, was saying, or was about to say; but wildly flinging his arms and body about in the form of capital X's and Y's, he appeared to utter enough invectives to consign the whole parish to perdition.

Passing over other incidents connected with these carol-singers we meet the choir assembled in the gallery of Mellstock Church on Christmas morning, with neither voices nor instruments in the best condition. The girls sang with unwonted vigour, and when the sermon commenced the aggrieved choir discussed the matter with some vehemence. 'What I want to know is,' said the tranter ... 'what business people have to tell maidens to sing like that when they don't sit in the gallery, and never have entered one in their lives?'

The same characters appear at the tranter's party, where, instead of playing sacred music, they play country dances with considerable zest. During a much needed interval for rest and refreshment Mr. Penny gives the following description of the 'Dead March':

''Twas at Corp'l Nineman's funeral at Casterbridge. It fairly made my hair creep and fidget about like a vlock of sheep—ah, it did, souls! And when they had done, and the last trump had sounded, and the guns was fired over the dead hero's grave, a' icy-cold drop o' moist sweat hung upon my forehead, and another upon my jawbone. Ah, 'tis a very solemn thing!'

Michael Mail, anticipating, perhaps, James Huneker's gastronomic interpretation of music, was of the opinion that 'there's a friendly tie of some sort between music and eating.' He relates the following story:

'Once I was a-setting in the little kitchen of the Dree Mariners at Casterbridge having a bit of dinner, and a brass band struck up in the street. Such a beautiful band as that were! I was setting eating fried liver and lights, I well can mind—ah I was! And to save my life, I couldn't helping chawing to the tune. Band played six-eight time, six-eight chaws I, willynilly. Band plays common, common time went myteeth among the fried liver and lights as true as a hair. Beautiful 'twere! Ah, I shall never forget that there band!'

The famous chapter, 'Interview with the Vicar,' describing the Mellstock Choir assembled in the vicarage, is too well known to need quotation. We laugh over those homely musicians, but our laughter is kindly. They had to give way, whether they clung

to strings or serpents, to the newer musical methods introduced by Fancy Day. They fell, but they 'fell glorious with a bit of a flourish at Christmas.' The dignity of their ancient calling was respected, and they were not allowed to 'dwindle away at some nameless, paltry, second-Sunday-after or Sunday-next-before something that's got no name of his own.'

In 'Friends Beyond,' from 'Wessex Poems,' we learn that William Dewy and many others 'lie in Mellstock churchyard now':

'Gone,' I call them, gone for good, that group of local hearts and heads;
Yet at mothy curfew-tide,
And at midnight when the noon-heat breathes
it back from walls and leads,
They've a way of whispering to me—
fellow-wight who yet abide—
In the muted, measured note
Of a ripple under archways, or a lone
cave's stillicide.

'Under the Greenwood Tree' was dramatised by Mr. A. H. Evans under the title of 'The Mellstock Quire,' and was produced in London by the Dorchester Debating and Dramatic Society, on December 1, 1910. The excellent programme contains three carols with music: 'O what unbounded goodness, Lord,' 'Behold! good news to man is come,' and 'Behold the Morning Star arise.' The play was so well performed, the spirit of the original so faithfully preserved, that when I had the pleasure of seeing it, and all the other Hardy plays, I doubted if William Dewy and the other carol-singers 'lie in Mellstock churchyard now!' It seemed to me that Mr. T. Pouncy had made them very much alive.

The finest of the Wessex novels, 'Tess of the D'Urbervilles,' does not lend itself in the main to musical interpretation; but d'Erlanger wrote an opera based upon this story, and it was produced at Covent Garden some time ago. It was not, in my opinion, a success. The composer caught the lighter side of country life admirably. He made us realise the magic of an early morning with the singing of joyous birds, but it was beyond his power to convey any idea of the tragic life of Tess herself. Tess was too sad to sing, and a Tess singing in opera is not likely to please a lover of Hardy's works.

'The Trumpet Major,' the first of the series of Hardy plays adapted by Mr. Evans, was produced at Dorchester (Casterbridge of the novels) in 1908. It was revived at the Cripplegate Institute, London, on December 5, 1912, and is of special interest from a musical point of view. The play contains Hardy's 'Rolli-Cum-Rorum,' air by Harry Pouncy, harmonized by Boyton Smith, 'Valenciennes,' from 'Wessex Poems,' with music by Boyton Smith, and 'Budmouth Dears,' from 'The Dynasts,' with music by the same composer. 'Budmouth Dears' is a fine song. I give the concluding verse:

Shall we once again meet them,
Falter fond attempts to greet them?
Will the gay sling-jacket glow again
Beside the muslin gown?

Will they archly quiz and con us
With a sidelong glance upon us,
As our spurs clink, clink, up the
Esplanade and down?

In 'The Three Wayfarers,' from 'Wessex Tales,' will be found 'The Hangman's Song.*' In the

dramatised version, written, I believe, by Hardy himself, the song was sung by Charles Charrington, and set to a tune described as 'a traditional one in the County of Dorset, and very old.' When the play was produced in London the musical programme included a chanson, 'Dorset—our Dorset,' by Stanley Galpin, while Boyton Smith's 'Praise o' Do'set' was played at the production of 'The Woodlanders.'

When 'The Dynasts' was performed at the Kingsway Theatre, London, and this year at Oxford, the songs were set to folk-airs selected and adapted by Cecil Sharp.

There are references to music in 'The Trumpet Major.' Henschard observed that 'Hymns, ballets, or rantipole rubbish; the Rogue's March or the cherubim's warble—'tis all the same to me if 'tis good harmony, and well put out.' When he suggested that the musicians assembled in the 'Three Mariners' should play the hundred-and-ninth Psalm, the leader strongly objected. He said:

'We chose it once when the gipsy stole the pa'son's mare, thinking to please him, but he were quite upset. Whatever Servant David were thinking about when he made a psalm that nobody could sing without disgracing himself, I can't fathom!'

'The Soldier's Joy' is referred to in 'Far from the Madding Crowd.' Hardy writes:

As to the merits of 'The Soldier's Joy,' there cannot be, and never were, two opinions. It has been observed in the musical circles of Weatherbury (Puddletown) and its vicinity that this melody, at the end of three-quarters of an hour of thunderous footing, still possesses more stimulative properties for the heel and toe than the majority of other dances at their first opening. 'The Soldier's Joy' has, too, an additional charm, in being so admirably adapted to the tambourine . . . no mean instrument in the hands of a performer who understands the proper convulsions, spasms, St. Vitus's dances, and fearful frenzies necessary when exhibiting its tones in their highest perfection.

Hardy is familiar with many country dances, and during rehearsals of the Wessex plays at Dorchester has been seen to dance a rustic measure himself.

When Mr. Phillotson, the schoolmaster, sent for his pianoforte, Jude placed inside the case of the instrument a letter asking his friend to send him some second-hand grammars. Some time after the pianoforte had been despatched, and after calling frequently at the cottage post-office, he received a parcel containing the books he wanted.

There is a satirical reference to music in 'Jude the Obscure.' Jude Fawley had sung 'The Foot of the Cross' in the choir of a church near Melchester (Salisbury). Pleased with the work, he went to see the composer in order to express his appreciation. When he said: 'I—like it. I think it supremely beautiful!' the composer observed, as many before him have done and will continue to do in the future, that publishers 'want the copyright of an obscure composer's work, such as mine is, for almost less than I should have to pay a person for making a fair manuscript copy of the score.' The composer told Jude that 'music is a poor staff to lean on—I am giving it up entirely. You must go into the trade if you want to make money nowadays. The wine business is what I am thinking of. This is my forthcoming list—it is not issued yet—but you can take one.' What a note for Prof. Saintsbury's 'Cellar Book'!

In the closing scene of 'Jude the Obscure,' music plays a most dramatic part. It is made to emphasise the terrible irony of Jude's life. As the poor fellow

* In 'Wessex Poems' it is called 'The Stranger's Song.'

lay dying at Christminster (Oxford), he heard the bells, celebrating Remembrance Day, ring merrily. He heard the notes of an organ mingling with the shouts and hurrahs of the people, and as he listened to these things that unwanted failure, who had failed in love and work, that buffeted soul tossed into the world before his time, whispered:

'Let the day perish wherein I was born, and the night in which it was said, There is a man child conceived.'

(Hurrah!)

No writer of fiction has used music with more poignancy than in this memorable scene. In 'Under the Greenwood Tree' Hardy has made music express rustic comedy, and even described his heroine's eyebrows 'as two slurs in music.' But under the crushing hand of the Supreme Intelligence, Hardy has made music express a cry too deep for words.

THE IMPORTANCE OF CORRECT PLACING OF THE VOICE

BY CHARLES TREE

So simple! Yes! Easy singing is as simple as easy golfing, yet how great is the proportion of easy golfers to that of easy singers! Correct singing (physically) is, perhaps, much easier than is correct golf. The foundation of the former can, probably, be more unified, because we have naturally the real foundation—correct speech. Of course we must admit that in most things simplicity, up to a point, is difficult; but in vocal work it appeals to us as being difficult only because its simplicity is *so simple*. Except to the very few, it is difficult to believe that 'that's all there is in it.' We persist in *making* it difficult. We set out to find the intricate byways, with the direct open road staring us in the face. On the finger-post is writ large, 'True speech—direct road to true vocalism.'

Take any of the old singers, those upon whom time had comparatively little effect—Patti, Melba, Maurel, Sims Reeves, Santley. Listen to Melba and Calvé to-day: note the ease and simplicity of their physical work; the close connection between speech and song in their vocalisation. Note the excellence of their diction—due to that close connection. Their voices go on the same, year in, year out, with all that delicious ease which makes for *long life of the voice*, and which alone allows of true temperamental art having full play. Unfortunately the great public does not object to a bit of 'neck-swelling' and 'face-bursting.' It is inclined to look upon these as necessary adjuncts to art. But a voice which is 'back' cannot 'paint.' It can make use of *ff* or *pp*, but it has a great sameness of colouring, and its life is likely to be short.

It is a deplorable fact that the great mass of vocal teachers do not know that something is wrong. Yet if they will realise that only one in a thousand trained singers keeps his voice fresh during a period of, say, thirty years' public work, it will be seen how important is the matter of correct vocal placing and consequent ease. As already said, the difficulty of singing is its simplicity. The fact is, we are working largely on the indefinite, whereas true, easy singing can be brought about by a very definite means—that of true speech changed into song. Here is the real key to ninety per cent. of all the trouble.

We are a nation of voices, but until this is generally realised we shall not become a nation of singers. When we diagnose the cases of vocalists who complain of want of ease and whose enunciation is poor, we find that the cause is usually that of such voices not being sufficiently 'forward.' They are not necessarily 'throaty': some might even think them 'forward.' But compare the correct speaking position with that of the singing position they are using, and it will be found that in ninety-five per cent. of cases the speaking is by far the more forward. And, moreover, the patient immediately realises that difference, and is able in an extraordinarily short time to obtain the correct position. Nature is ever ready to avail itself of the correct adjustment.

Now in this correct adjustment the voice will grow in quantity and quality, whereas in the backward position such development is impossible. I repeat, this is the vital point—the one simple cure for most of the difficulties that beset the path of the student.

Quantity, quality, enunciation, variety of colour, long life of the voice, nearly everything that is worth anything on the physical side of singing, depend very largely on this 'forward position' (as in true speech). And this ultra-vital point is simplicity itself. It is merely a matter of not altering the 'apparatus' or position of true production when passing from speech into song. Speech is *not* continuous in its flow of tone—song *is*.

Let the singer speak easily, in the front of the mouth, a phrase of the song. Repeat this several times, and realise mentally the position and physical feeling of this speech. Make this gradually louder, using great care that no physical change takes place, and then gradually break into song. It will be found a ridiculously easy procedure. But this very ease is at first a drawback, because the student almost invariably imagines there is not sufficient sound, whereas the voice is in reality carrying to all parts of the hall instead of being boxed up in and around the executant.

Now think for a moment of the camouflage which exists to-day in connection with vocal tuition. Here is one of the great enemies of vocal ease. Another is the pianoforte—a good accompaniment covers up the faults of both teacher and student. All teach the 'Italian production,' yet it may safely be said that only a very small percentage of teachers know what that means. The great majority of Italian 'teachers' themselves don't know. Every ice-cream vendor in Italy teaches singing if he can get people to believe in his particular 'method.' And cajole them he does. The results of this are evident in the numerous singers who return home with badly produced voices. The fact is, we may term the correct method Italian, French, English, what we will, it still remains the correct method—there is only one. And its foundation is common-sense. The one great need is to refrain from building a wall of difficulty round vocal art.

But let us not overlook the fact that speech must be perfect in order to be the foundation of true singing. Here is work to do. Look at the position of our churches to-day, chiefly through the incompetence of the clergy in the matter of vocal delivery. It is a crying shame that our Church authorities do not insist on a thorough knowledge of the voice being one of the principal studies of our ordination

(Continued on page 263.)

A PART-SONG FOR FOUR VOICES.

Words from Francis Pilkington's
"First Book of Songs or Ayres," 1605.

Composed by JOHN GERRARD WILLIAMS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Con moto. *cres.*

SOPRANO. *p* Di - a - phe - ni - a, like . . the Daff - down - dil - ly, White as the *cres.*

ALTO. *p* Di - a - phe - ni - a, like . . the Daff - down - dil - ly, White as the *cres.*

TENOR. *p* Di - a - phe - ni - a, like . . the Daff - down - dil - ly, White as the *cres.*

BASS. *p* Di - a - phe - ni - a, like . . the Daff - down - dil - ly, White as the *cres.*

ACCOMP. *p* *(For practice only.)* *cres.*

Con moto. $\text{♩} = \text{about } 152.$

sun, fair . . as the li - ly; Heigh - - ho, how . . I do

sun, . . fair . . as the li - ly; Heigh - - ho, how . . I do

sun, . . fair . . as the li - ly; Heigh - - ho, how . . I do

sun, . . fair . . as the li - - ly; Heigh - - ho, how I do

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love thee! I do love thee as my lambs Are be - lov - ed of their dams. How

love thee! I do love thee as my lambs Are be - lov - ed of their dams. How

love thee! I do love thee as my lambs Are be - lov - ed of their dams. How

love thee! I do love thee as my lambs Are be - lov - ed of their dams. How

blest were I if thou would'st prove me. Di - a - phe - ni - a, like.

blest were I if thou would'st prove me. Di - a - phe - ni - a, like.

blest were I if thou would'st prove me. Di - a - phe - ni - a, like.

blest were I if thou would'st prove me. Di - a - phe - ni - a, like.

the spreading ro - ses, That in thy sweets all sweets en - clo - ses; Fair

the spreading ro - ses, That in thy sweets all sweets en - clo - ses; Fair

the spreading ro - ses, That in thy sweets all sweets en - clo - ses; Fair

the spreading ro - ses, That in thy sweets all sweets en - clo - ses; Fair

ten. pp *cres.*

Sweet, how . . I do love thee! . . I do love thee as each flow'r Loves the

ten. pp *cres.*

Sweet, how . . I do love . . thee! . . I do love thee as each flow'r Loves the

ten. pp *cres.*

Sweet, how . . I do love . . thee! . . I do love thee as each flow'r Loves the

ten. pp *cres.*

Sweet, how I do love thee! . . I do love thee as each flow'r Loves the

poco rit. *dim.*

sun's life-giv-ing pow'r, For . . dead, thy breath to . . life . . might move me.

poco rit. *dim.*

sun's life-giv-ing pow'r, For . . dead, thy breath to life . . might move me.

poco rit. *dim.*

sun's life-giv-ing pow'r, For . . dead, thy breath to life . . might move me.

poco rit. *dim.*

sun's life - giv-ing pow'r, For . . dead, thy breath to life might move me.

p a tempo. *cres.*

Di - a - phe - ni - a, like . . to all things bless - ed, When all thy

p a tempo. *cres.*

Di - a - phe - ni - a, like . . to all things bless - ed, When all thy

p a tempo. *cres.*

Di - a - phe - ni - a, like . . to all things bless - ed, When all thy

p a tempo. *cres.*

Di - . . a - phe - ni - a, like . . to all things bless - ed, When all thy

prais - es . . are ex - press - ed; Dear joy, how . . I do

prais - es . . are ex - press - ed; Dear . . joy, how . . I do

prais - es . . are ex - press - ed; Dear . . joy, how . . I do

prais - es . . are ex - press - ed; Dear joy, how I do

love thee! . . As the birds do love the spring, Or the bees their care-ful

love . . thee! . . As the birds do love the spring, Or the bees . . their care-ful

love . . thee! . . As the birds do love the spring, Or the bees . . their care-ful

love thee! . . As the birds do love the spring, Or the bees their care-ful

King, Then . . in re - quite, . . sweet Vir - gin, love me.

King, Then . . in re - quite, sweet Vir - gin, love me.

King, Then . . in re - quite, sweet Vir - gin, love me.

King, Then . . in re - quite, . . sweet Vir - gin, love me.

(Continued from page 258.)

candidates. The man with good 'delivery' and good 'matter' commands a big congregation, in many cases an overflowing one, and 'delivery' is of far greater importance than 'matter,' because for a few pence can be obtained some of the finest sermons ever preached.

If there be one section of the vocal art which might be termed 'difficult,' it is undoubtedly that of obtaining good nasal resonance, *i.e.*, nasal resonance without nasal quality. This should not be essayed until each note of the voice has been brought to the frontal position, and singing in that position has become 'second nature.' Then the nasal resonance becomes reinforced tone, and is the means to that carrying power, with ease, of which such comparatively small use is made. True nasal resonance is a great aid to long life of the voice.

It is no exaggeration to say that this matter of correct voice production is of national importance.

WARRING SCHOOLS IN FRANCE

Echoes of the warring schools of French musical aesthetes reach us here in England, and we even have debates more or less on their model, debates however which never seem quite to ring true, no doubt because we have never sufficiently wanted to master the rules of the game. We most of us are too pragmatical ever to doubt a perfect right to admire embracingly such disparities as Monteverde's 'Orpheus,' Bach, 'Tristan,' and 'Pelleas.' (Pragmatism is the philosophy of those who have no need of a philosophy.) Here then, it may generally seem not so much audacious as rather natural and obvious for a musician to defend a measure of eclecticism and to justify an esteem for the various good things of no matter what source. Don't let us depreciate however the courage of M. Charles Koechlin, who essays this task in twenty-three strenuous pages of the *Paris Revue Musicale* (March), wherein the eclectic may find the comforting support of philosophy.

He calls his paper, 'Music: a Joy of the Spirit or a Sensual Pleasure?' For the warring schools are these: the 'sensitives,' for whom music is a simple physical pleasure in the shock of vibrations on the ear, a sheer joy in sound—who hold every avowed emotion, intention, or preconceived form as a derogation; and against them the 'intellectuals,' for whom appreciable music must be demonstrably an edifice of sounds and a satisfaction to the analytical reason, who cannot listen to music for the pure fun of it but must be convinced of its adherence to a logical system and of proportions and symmetry as it were architectural. There are actually many persons whose musical preferences are given on the strength of the one attitude or the other, and M. Koechlin seeks to bring it home that both are wrong. To the sensitives he declares that even if the concept is possible of a musical pleasure analogous to a well-cooked dish or a 'beautiful red,' even supposing one could momentarily isolate a concept of pleasure so simplified, never could that pleasure be of itself sufficient. A true joy of the ear does not last, does not even exist (asserts he, risking the wrath of all the advanced people), without an emotion of the heart.

Our author then turns his guns on the more substantial target of the intellectuals and their appreciation of fugues with regular entries, cyclic sonatas and symphonies, and operas strictly written

on the leading-motive principle. These good folk are simply confusing two different planes, the logic of science and the quite unrelated logic of art. Already sixty years ago the philosopher Dollfus told them:

'It is the business of science and of philosophy to satisfy the reason; the artist has to speak to the soul, and the soul cries out to be stirred. Doubtless a perfect logic presides at the creation of an artistic masterpiece, but it is an interior logic that is unaware of itself. That unawareness is precious, and every artist must guard himself from its loss; let him respect that intimate mystery of his soul wherein creation is accomplished, let him guard it with jealous care and keep himself free, untrammelled by systems.'

By no demonstrably logical build alone can a fugue be saved. Some irreproachably cyclic sonatas are intolerable as music, and leading-motives may well be a bore. The ground is now clear for permission to like all the music which appeals to you, without the sanction of a conscious theory. How shall we say what is good and what bad? In this mystery—you have seen it coming, that M. Koechlin is about to rally to Bergsonism—intuition must and will guide us. He says:

'The infinite diversity of music remains far from this discussion, it blooms on a plane other than the physical or the intellectual. True musical logic is not to be defined as the other logic may be. It is mysterious and complex. It depends on all sorts of things, on the sentiment, the development, the nature of the author, and on the character of the work itself. It is less definable even than that of the most symbolical poetry. It is not created, nor is it to be perceived by the intelligence but by the musical sense. It lives in an enchanted realm of modulations, chords, and rhythms. To group these in a right manner is not the job of a reasoner but of a poet-musician, working with the intimate gift he possesses of the particular beauty of his art. (Thus never the intelligence but only the instinct of a musician will point out whether it is necessary to add or cut away a bar in a development.) The root of it is not apparent symmetry but a very diverse *harmony*, incapable of definition because it is the function of that simple element the Beautiful, which is linked to no other.

'It is not the logic of the philosophers, but another sort, interior, more subtle, immaterial and not to be analysed by the process of the intelligence. All true musicians have it as a gift, possess it unconsciously. They realise it by instinct. Sometimes they sin against it when they seek to subordinate it to reason or to forms too rigid. In art what the mind requires (not consciously but with a deep instinctive desire) is to find itself not distracted by irrelevancies nor by lengthiness or monotony.

'This *harmonious logic*, sometimes called the equilibrium of reason and feeling, is quite another thing than the presence of the so-called intellectual element. In the period of artistic creation, properly speaking, the intellectual consciousness must oftentimes efface itself before other inventive powers; it can never be logical that it should rule over the musical sense. The craze of giving the place of honour to music

deemed intellectual has had the sorry result of exalting certain works that have been manufactured, industrially as it were, in series, according to established recipes and principles; and again, the reduction of listening to an analysis of forms.

'What acts, what creates, is Intuition the mysterious. If inspiration and musical creation remain unfathomed mysteries, it is seemingly because the subconscious plays therein a primordial part, without for an instant the work ceasing to be that exactly which corresponds to the moral and intellectual personality of the musician as he is in the depths of himself. Let the musician go straight towards beauty without *a priori* ideas to pin him down, or the no less dangerous imposition of literary thought factitiously added to his art. Let the listener dispense with extra-musical criteria and hearken with the ear, the imagination, and the heart. Deep beauty alone matters, and alone, emotion leads there through instinct, secret and indefinable.'

In the same number of the magazine are articles on d'Indy (Mauclair) and Béla Bartók (Kodaly). In the February number M. Paul Landormy describes 'The Decline of Impressionism.' Debussy belongs to the past, Ravel's taste for distinction and 'preciousness' is going out of fashion. The young men seek to evade 'the sweetness, softness, and suavity proper to Debussyism, to renounce dreaming and to come down to earth.'

C.

New Music

PIANOFORTE MUSIC

Chaminade still remains one of the few composers able to turn out good salon music. Her idiom is less honeyed than of old, but there remains much of the spirited rhythm and neat workmanship that made so many of her works far more enjoyable than a good deal of music that was nominally on a higher plane. Two new pieces have just been published by Enoch, 'Chanson d'Orient' and 'Danse Païenne.' Both are so animated that one is hardly conscious of some lack of freshness in their material.

Cyril Scott's 'Ballad' (Elkin), though not free from some irritating mannerisms, shows a coherence and sustained power that have been absent from most of his recent pianoforte works. The piece is based on a few bars of an old Troubadour song—a phrase of no great moment—and suffers from an overdose of harmonic shocks, but there is a suppleness of rhythm and a growth of intensity towards the close that make it an arresting and powerful piece of work.

'From the 18th Century' is the title of a collection of harpsichord and clavichord pieces transcribed by MacDowell (Elkin). There is a bit too much of the transcriber in the music as a whole. Works of this slender type rarely gain by any kind of amplification. Even the transference from their original medium to a modern pianoforte is more than some of them can stand without loss. Still, these transcriptions will no doubt please many who would be bored by the originals, so they justify themselves. By the by, we hardly recognise an esteemed old writer under the name Jean Baptiste Loeilly. What's the matter with 'Lully'? or is Loeilly somebody else? Grove knows him not.

Augener's have just issued Beethoven's five Pianoforte Concertos, edited and fingered by Thomas F. Dunhill (in separate numbers), and Liszt's edition of Schubert's Fantasia in G—all produced in the neat and helpful way expected of this house.

Pleasant music for youthful players is Alec Rowley's 'Kew Garden Scenes,' five pieces (Winthrop Rogers), and Hubert Bath's 'The Island of Heart's Desire,' a suite of four (Augener), the former being slightly the easier.

G. H. Clutsam's fifth book of cinema music (Metzler) leaves one depressed. Mr. Clutsam can write so well that we are sorry to see him doing his talent a good deal less than justice with work of this kind. The series is entitled 'Original Cinema Music,' an unfortunate choice, for originality of any kind is entirely lacking. No doubt music of too great complexity, or even freshness, would be out of place as an accompaniment to the 'pictures'; but it is hard to believe that the average audience is not ripe for something a good deal better than this.

C. W.

ORGAN MUSIC

Marcel Dupré's gifts as a composer were well shown in the set of Fifteen Versets recently published by Novello. His Three Preludes and Fugues, issued under one cover by Leduc, are finer—because more sustained—efforts, and place him in the forefront of living writers for the organ. Two of the Preludes—Nos. 1 and 3—are in the brilliant toccata style of the modern French school. In the former, a jangling bell-like effect is produced by a daring use of 4ths and 5ths in the manuals; in the latter we have rapid semiquaver work divided between the hands as a background for a simple *cantus*. There is also a good deal of triple and quadruple pedalling, with 8-ft. stops, with an effect of sustained wind parts, against the manual passage work. The first Fugue carries on the bell-like character of the Prelude with a subject very unusual, and at first sight not over tractable. But the composer handles it with such skill and resource that the result is brilliantly successful. Like its Prelude it demands technique far above the average. The third Fugue has a somewhat conventional subject *alla giga*, with each half repeated—a doubly unpromising start. The working out, however, is so fresh harmonically, that the commonplace character of the subject is forgotten. Typically French is the liberal use of the chord of the augmented 6th in its most pungent forms. The *cantus* of the prelude is introduced as a counter-subject towards the end, with imposing effect. Perhaps the second Prelude and Fugue is in some respects the finest of the three. Elegiac in style, its expressive character is a welcome contrast to the somewhat hard brilliance of its companions. On the whole, too, it is more original thematically. The Prelude contains some beautiful colour, both in harmony and registration, and the Fugue is a worthy pendant. These works are so difficult (and, by the way, so expensive) that they are not for the rank and file organist. More's the pity! It is to be hoped that the few players able to buy and play them will do so—especially the latter.

Dupré's Scherzo in F minor (Leduc) is another tough proposition. No indication is given as to pace, but apparently *vivacissimo* is called for. There is but one theme, and that is little more than a mere figure. Dupré makes an astonishing movement out of it, and a player with brilliant manual

technique (the pedals have an easy task) could make a great effect. But it is to be hoped that this gifted young composer will soon give us music more easily negotiable. A set of pieces like Vierne's Twenty-four in Free Style would have a warm welcome on this side of the Channel.

Some very interesting organ music has lately been published by Chester. Arthur Honegger's Two Pieces are rather strong meat, but there is real beauty mixed with the discord. Both are short and quiet, and have a good deal of the character of chamber music. Some uncomfortable moments in the Fugue are amply atoned for by the exquisite final page. The Choral has no theme of the hymn-like character suggested by the title, but it has something better in the highly expressive main subject, with its daring harmonization. The more one plays these two little pieces the more one likes them.

Paul de Maleingreau is already becoming well known in this country through his Christmas Symphony. His 'Offrande Musicale' is much less difficult and perhaps more immediately attractive. It consists of two pieces, published separately. Both show a fund of melody, and a good deal of enterprise in the way of harmony. The composer does not always join his sections well, being content here and there with some rather weak links—the end of page 5 of No. 1, for example—but the pieces as a whole will give great pleasure to all with a taste for modern music. Of the two, No. 1 is the easier and perhaps the more pleasing. Maleingreau, like Dupré, is a composer of whom much may be expected. It is an excellent augury for the future of organ music that writers of this calibre should recognise the instrument as a fitting medium for their best efforts.

H. G.

SONGS

The work of Ernest Farrar is the best of answers to those who still hold the out of date view that an organist's post is the grave of freshness and originality. The more one sees of Farrar's songs and chamber music the more one realises the loss our native music suffered by his untimely death. We have plenty of composers able to give us all we want—and more—of long and complex works, and heaven knows there is no shortage of writers of popular claptrap. We need minor poets in music—men able to say the happy thing briefly, and in a manner above reproach on the score of musicianship. That Farrar possessed this lyrical talent in an unusual degree is shown once more in three songs just issued by Novello. His setting of 'O Mistress Mine' has a vocal part delightfully simple and singable, with an accompaniment that, touched off with the right neatness, well expresses the spirit of the text. The song is published for medium and high voices, and is perhaps better suited to the latter. The two remaining songs are the last works Farrar wrote, 'Diaphenia' and 'The Lover's Appeal,' published under one cover. The first, a buoyant setting of Constable's well-known lyric, owes much of its effect to a delightful springing figure in the accompaniment. A voice of ample range and vigour is required. The companion song, with its alternations of *quasi recit.* and *cantabile*, strikes a deeply expressive note. The pianoforte part contains some felicitous harmonic touches. These songs are available in two keys, low and medium.

Coleridge-Taylor's popular 'Eléanore' has just been published in two additional keys, making four in all—A, B flat, C, and D (Novello).

Felix White's 'Sing, care away' (Novello) is a very bright and attractive setting of some jolly lines from Morley's Madrigals. An excellent feature is the tricky accompaniment, which, though not difficult, calls for a good player.

Some songs by Gerrard Williams recently published by Curwen show the composer at his best. He has a genuine vein of melody, an unusually good knack of writing accompaniments—his familiarity with the modern keyboard idiom stands him in good stead here—and ample resources in the way of harmony. Like a good many other modern composers, he makes liberal use of modal flavouring. With no space for details, it must suffice to bring the following songs to the attention of singers and players with a taste for the original and imaginative: 'Reflection,' 'The Crooning from Inisfail,' 'Aubade,' 'The Dilemma,' and 'An Inconsequent Ballad.' The words of the last named are ascribed to Shakespeare, with a '?' in brackets. The '?' can hardly be made too large. It would be safer to put the words down to that even more prolific poet 'Anon.'

C. W.

STRING MUSIC

M. André Pascal's 'Pastorale' for violin and pianoforte (Durand) is typical of much that is being written to-day. It is good in parts, and it is new—in parts. That which is pleasant points to a certain talent for not uncommon but rather charming combinations of sound, and for careful and tasteful workmanship. But M. Pascal insists on being on the side of the pioneers. Apparently he would rather be the last of the innovators than the first of the conservatives, and accordingly sets out on uncharted ground to seek originality. His adventures, the perils he encounters, and his escapes are only moderately thrilling. There was a time when the harmonic progressions he uses would have appeared daring and surprising. Since it has been decreed that every common chord must have a 7th, that every C must have its B, and every F an E, a few extra atrocities are not enough to arouse our enthusiasm. Directions to the players are abundant and sometimes a little puzzling. For instance, can a *p* be followed by a *p subitement*? These may be trifles, but they give us the measure of the composer's intentions.

Very different in aim and method is Mr. Arnold Bax's 'Folk-Tale' for violoncello and pianoforte (Chester), which begins and ends with a common chord and in the same key! Yet Mr. Bax contrives to be quite original and pleasant. This does not mean that his harmonic scheme is that of Sullivan or Bellini; but he knows the value of reticence, and his daring strokes are all the more telling since they are the exception rather than the rule. One may like the composition or not—tastes are bound to differ. Yet Mr. Bax never gives the impression of a man sitting down to a banquet but having no stomach for it, feeding on dainties and avoiding the nourishing foods. Composition is for him a natural function to be performed without prejudice or bias. His own thoughts and ideas—not the means of identifying them with any particular school or movement—are the main concern.

Of the smaller pieces, Sir George Henschel's 'Gavotte' for violoncello shows the good taste and deft handling of a theme which characterise all this composer's work. Two 'Pièces classiques' for violin and pianoforte—Grétry's Gigue 'Denys le tyran' and the same composer's Tambourin 'Aspasie'—edited by M. Erkki Melartin (Chester), add to the already considerable catalogue of peptonized classics. Both

are of moderate difficulty, but the Gigue demands slightly firmer grip of bowing technique.

In 'The Violin and its Technique' (Macmillan & Co.) M. Achille Rivarde has perhaps attempted more than can possibly be accomplished in an essay of fifty pages. Most qualified teachers have some idea how technique can best be acquired, and although a particular method may appear especially valuable to one man there is no denying that other methods have also given excellent results. The technique of the violin, moreover, has its roots in the technique of composition, and one subject cannot be adequately discussed without reference to the other. M. Rivarde has limited his field to the technique of the present day, collating a number of rules to be followed by aspiring students. The advice is, on the whole, sound. But the author himself has realised the need to add practical exercises to the theory, and promises to publish the necessary appendix at some later period. That publication will add considerably to the value of the present volume.

F. B.

CHURCH MUSIC

Thanks to the indefatigable labours of a few enthusiasts, it is gradually being brought home to us how little we have really known of the work of our great English polyphonic composers. It is only within recent years that we have begun to appreciate such composers as Byrd, Gibbons, &c., at something like their true worth, while others, who in some cases were little more to many of us than mere names, have, in the light of recent discoveries, shown themselves to be worthy rivals of even the greatest of the Elizabethan writers. Messrs. Novello have recently published Gibbons' Magnificat and Nunc Dimittis in D minor, edited by Mr. Royle Shore. In a preface the editor writes with reference to Thomas Tomkins (1586-1656), who died some thirty years after Gibbons:

When this great composer's one hundred and five verse and full anthems, including one in twelve real parts, and five services, are made known, after entirely dropping out of the Cathedral tradition, he may even challenge the position of more than one of his eminent predecessors.

Mr. Royle Shore, whose labours in bringing to light hitherto unpublished works of the old composers are so well known, deserves the sympathetic encouragement and support of all English Church musicians. Under the title of 'The Cathedral Series of Church Service Music, chiefly polyphonic and unpublished, of the 16th and early 17th centuries, he has edited and published services and other works by William Mundy (d. 1591), Thomas Causton (d. 1569), Thomas Tallis (d. 1585), John Ward, and others. The latest additions to the series are the Magnificat and Nunc Dimittis in D minor by Orlando Gibbons (1583-1625), and some chant settings for the Morning and Evening Canticles adapted from Gibbons' music.

From the Preface to the first of these we gather that Gibbons' great 'Morning and Evening Service in D minor,' save in the folio collection of the ecclesiastical works of Gibbons edited by Sir Frederick Ouseley, and published in 1873, and not now readily obtainable, has not been printed since it appeared in John Barnard's collection of 1641. Unlike his popular Service in F, one of the class then known as 'short services,' it is practically unknown, having somehow dropped out of the Cathedral repertory,

which was almost entirely determined by what appeared in the 18th century collections of Boyce and Arnold. The independent organ part is taken from Sir Frederick Ouseley's collection, verified with the original in 'Batten's Organ Book' in Sir Frederick's library at St. Michael's College, Tenbury, and the John Bishop transcript of Barnard in the British Museum. Latin words have been added to increase the usefulness of the services, and make known the ecclesiastical music of England on the Continent:

This [writes Mr Royle Shore] is apparently the first occasion on which an effort has been made to bring the ecclesiastical music of the English Church before continental musicians with the view to a practical performance. . . . This particular service, besides coming as a revelation to English musicians—few even have ever heard of it—will be of special interest to those abroad, because contemporary musicians there, when they began to add independent organ accompaniments, too often, it is understood, 'went all to pieces,' musically speaking. On the other hand their English contemporaries maintained the high level that they had inherited from the pure vocal polyphonists.

The setting is for five voices, with frequent 'verse' parts for one, two, or more voices. Owing to its length—it runs to twenty-eight pages—suggestions are made for shortening it on occasion by substituting for any portion of it, particularly the verse parts, the chant settings, adapted from chant-like phrases in the Service; or, for certain verses of the Magnificat, the solemn form of Tone II. is provided after the chant settings. This follows pre-Reformation custom.

The chant settings referred to above are published separately in the 'Cathedral Series' of Mr. Royle Shore (Novello). No. 11*b*, provides effective chants in extended form for Te Deum and Benedictus, arranged for S.S.A.T.B. or—transposed—for A.T.T.B.B. with descant for soprano. By the way, the first bass note of the last Te Deum chant should be D and not B; a ledger line is missing.

No. 11*c* gives us three sets of chants for the Magnificat and Nunc Dimittis, two of which are for five voices, and also a plain-chant setting—the solemn form of Tone II.—for certain verses of the Magnificat which, like the chant settings, may be used as mentioned above when it is desired to shorten the big Service in D minor. A descant for soprano is provided for two of the chants. All these settings are lithographed.

Many churches should find a use for these admirable adaptations. As Mr. Royle Shore wrote in the *Musical Times* in 1919: 'However inevitable the Anglican chant may seem to be for the psalms in most churches, something more dignified ought to be provided for the canticles. . . . Extended forms of modern chants could certainly be popularised, with some occasional embellishments in Faux-bourdon.'

These chant settings are a successful attempt to meet this want.

Maurice Vinden's anthem, 'If we believe that Jesus died' (Novello), is admirably designed to meet present-day needs. Here we have music that is interesting and well-written, is not unduly prolonged, and, while quite easy, yet affords plenty of scope for artistic treatment at the hands of a good choir. It opens with a soprano solo, 'If we believe,' with a smoothly flowing organ part. A few instrumental bars lead—with an abrupt change of key—to a vigorous passage for baritone solo, the full choir entering shortly afterwards (*ff*) unaccompanied. A fine passage for the full organ, developed from the

opening instrumental phrase, is followed by a section which is commenced by tenors and basses divided. Some dramatic and effective writing follows, culminating in a big climax. A short organ passage leads to the final section—an unaccompanied quartet—all the voices entering for the closing phrase. The composer knows how to write effectively for voices, and his treatment of the organ part is always excellent, and to the point. The anthem is suitable for Eastertide, Burial Services, or general use.

Mendelssohn's familiar 'O for the wings of a dove,' as arranged by John E. West (Novello), makes an effective duet for female or boys' voices. Choirs, girls' singing classes, &c., will welcome its appearance in this form.

A short and easy setting of the Office of the Holy Communion in the key of E flat, from the practised hand of Dr. Basil Harwood (Novello), is primarily intended for the use of village choirs and congregations. In those places where simple, straightforward music is essential it should supply a real want. Where a full choir is available opportunity is provided for occasional singing in harmony, and for trebles and men's voices alone. It may, however, be sung throughout in unison or by trebles only. A nine-fold Kyrie is provided in addition to the responses to the Commandments. For the use of the congregation the voice-part is published separately. With the aid of this and a few congregational practices the few difficulties of this excellent setting could soon be overcome.

Several numbers of 'The Passion' composed by the late Dr. Varley Roberts may now be obtained separately (Novello). These include 'Is it nothing to you?' (tenor solo and chorus), 'For a small moment,' 'God so loved the world,' 'Let us go forth' (four-part chorus), and 'Whosoever shall do the will of My Father' (unaccompanied chorus). They are simple and tuneful in style, and will prove acceptable to choirs unable to cope with more elaborate works of this kind.

For his setting in A flat of the Te Deum (Novello), Ronald G. Tomblin has provided a selection of chants, mainly in unison but with occasional verses in harmony. To those accustomed to the freedom of plainsong chanting, settings of this sort are apt to prove unsatisfactory owing to the limitations imposed by a strict adherence to the Anglican chant form. The composer has afforded a little rhythmical relief by an occasional extension of the second half of the chant. A comparison with the adapted chant settings of Mr. Royle Shore (noticed above) would show the advantage gained in the case of certain short verses by modification in the opposite direction—i.e., by the elimination of unnecessary bars. Apart from this the music is well written and tuneful, and the chants well varied in style.

On a plane far above much of the Church music of the present day is Dr. Charles Wood's setting of 'The Passion of our Lord according to St. Mark,' arranged as a liturgical devotion by the Rev. E. Milner-White, Dean of King's College, Cambridge (The Faith Press). A deeply devotional spirit pervades the whole, and the music maintains a lofty standard throughout. Not the least noteworthy feature of a very fine work is the masterly treatment of the various hymns which play an important part in the setting. The music needs a well-equipped choir to do it justice, but given that, and attention to the directions given for the conduct of the service, the result should be truly impressive.

William Faulkes' setting of the office for the Holy Communion in E (Novello) is well suited to the needs of the average parish church choir. The composer indulges in no complexities and treads no new paths, but is content to write music that is melodious and straightforward. A commendable feature is the absence of verbal repetition except in the case of the Kyrie, where the repetition of the words 'have mercy' is likely to prove irritating by the time the tenth Commandment is reached. G. G.

London Concerts

By ALFRED KALISCH

Two Philharmonic concerts have taken place since the last issue. On February 24 Mr. Hamilton Harty conducted. The principal feature of the concert was the first performance in London of W. H. Bell's Symphonic Variations. Mr. Bell is Principal of the School of Music at Cape Town, but since he left England for South Africa not much of his music has been heard here, although his 'Mother Carey's Chickens' had made a great impression. During his absence his musical personality has matured considerably, and he uses the modern orchestra skilfully. His style is somewhat eclectic, without being open to the charge of plagiarism, and the principal foundation of it remains English. Perhaps in South Africa it is possible to observe the effects of various tendencies with more detachment than for us in Europe. The clearly marked theme is indisputably of native origin, and there is considerable variety in the modifications it is made to undergo. The livelier Variations made a greater effect than the more emotional ones. Mr. Bell conducted his own work well, and it had a cordial reception. Mr. Harty's conducting of Debussy's 'La Mer' is far the best thing he has done in London up to the present. The music itself was a surprise to those of us who think that Debussy is always vague and elusive, and shuns anything more sonorous than a *mezzo-forte*. The soloist was Mr. Lamond, who played Beethoven's 'Emperor' Concerto. Both Mr. Lamond and the 'Emperor' Concerto are so well known that it is superfluous to say more.

At the concert on March 10, two works of native origin secured ovations for their respective composers. The first was Mackenzie's 'Scottish' Concerto for pianoforte, in which Miss Myra Hess played the solo. It will probably rank as one of Sir Alexander's best works, and the slow movement in particular deserves to live. Miss Myra Hess played it with admirable taste and refinement, though possibly the *Finale* was rather too suave, and might have had a little more rugged Highland energy. As an encore, Miss Hess gave a delightful little piece delightfully. Some of the audience repented that they had been pleased with it when they discovered that it was by Richard Strauss. Next, the Philharmonic Choir took part in a very brilliant and picturesque performance of Delius' 'Appalachia,' which not a few critics consider his best work, because his tendency to vagueness had not fully developed when he wrote it, and is somewhat kept in check by the exigencies of the variation form. This last concert of the season ended brilliantly with Scriabin's 'Prometheus.' It has never been heard in London before with a choir of such a size. The effect of the close was greatly enhanced thereby.

Many musicians are beginning to ask themselves whether Scriabin's work really has enduring qualities. It is said that he comes rather at the end of a great series of orchestral magicians than at the beginning of a new school which will enlarge the bounds of music. This sort of thing has, as we all know, been said about every great composer in turn, and it is too early yet to form any definite judgment. There are many devout disciples of Scriabin who do not consider 'Prometheus' the equal of the 'Divine Poem' or of the 'Poem of Ecstasy.' Others, however, feel that the close, where the great chord of F sharp gradually overpowers the mass of strange harmonies in the orchestra and ends triumphantly, is his most impressive musical inspiration.

M. Sibelius has conducted more than once at Queen's Hall since our last issue. With his readings of his familiar works we need not concern ourselves here. At the Queen's Hall Symphony concert on

Heaven.' It may be argued that the words left out are superfluous, and that the sense is clear without them; but we are entitled to ask ourselves whether the charm and beauty of the language do not go with them. After all, a piece of music is not a telegram.

One of the most interesting things with regard to Sibelius' visit has been the paean of praise contributed to *The Times* by Prof. Granville Bantock. Prof. Bantock, with his opulently ornamented style and his genius for arabesque and decoration, is the very last musician from whom one would expect enthusiasm over the dry austerity of Sibelius. It is true that Mozart has been praised by composers who differ from him as widely as Tchaikovsky and Strauss, but the analogy does not hold, for what aroused their enthusiasm was the sheer beauty of Mozart's work. When all is said and done, one must admire the consistency of Sibelius in pursuing a course which he must know by now does not win universal sympathy. He has proved by the 'Valse Triste' and 'Finlandia' that easy rewards are within his grasp, and it is not every composer who has the strength of character deliberately to resign them.

Busoni was the soloist at the concert in question, and he played a Concerto of Mozart with amazing control and variety of tone-colour, which, however, left the impression that it was more a question of brain than of heart. He also played his own 'Indian Fantasia.'

The German papers have recently been telling us that Franz Schreker is the most original and the strongest personality that Central Europe has produced during the War. He is an Austrian of over forty years of age, and has come to the front only recently. His latest opera, 'Der Gezeichnete' ('The Branded Man') has been a conspicuous success. It was therefore with some interest that one looked forward to hearing his 'Prelude to a Drama' performed under Sir Henry Wood at a Queen's Hall concert on March 12. It may have been due to the fact that it was not played until a quarter to five, but it proved very disappointing. There is no doubt that Schreker is a clever workman with large masses of sound. He uses Straussian and Wagnerian materials with ease, but there seems to be very little in the music which is not directly inspired by one or other of these two. He has not succeeded in combining them into something of his own.

The only concert of the London Symphony Orchestra to be mentioned here took place on March 14. The programme began with the Symphonic Poem of Laurance Collingwood, which was first heard about a year ago at a Patron's Fund Rehearsal.* I then praised the resourcefulness shown by the composer, and the impression was enhanced at this second performance. Mr. Collingwood has no programme, but the work bears internal evidence of being inspired by a strongly dramatic story suggesting violent emotions. He has studied for some time under Scriabin, and the teacher's influence is easily traceable, but the Anglo-Saxon in Mr. Collingwood acts as an antidote to Slavonic neuroticism. We are justified in expecting something good to come out of the fusion of the two, especially as Mr. Collingwood is still young.

The Symphony was Tchaikovsky's No. 5, of which there was a remarkable performance. One may be excused for guessing that here we had another



Photo by]

[Sidney J. Leach

SIBELIUS

February 26 he conducted his third Symphony—for the sake of convenience it may be labelled the 'Birmingham Symphony'—which was produced at the Festival of 1912 and performed in London under Sir Henry Wood in March, 1920. This Symphony contains all the characteristics which mark the fifth Symphony in an even stronger measure. I dealt with it fully when Sir Henry Wood conducted it,* securing a performance more vigorous than that heard under the composer. Sibelius failed to convince us that the policy of leaving out what his admirers choose to call the 'superfluities' stands the test of practice. It is as if Shakespeare had written: 'Quality mercy not strained droppeth like dew

* *Musical Times*, vol. 61, page 314, column 1.

* See *Musical Times*, vol. 61, page 248, where, by an oversight, the composer's name is printed as 'H. Collingwood.'

instance of Mr. Coates' habit of over-rehearsing one favourite number, for the difference between the work of the orchestra in the Symphony and the rest of the programme was very striking. And it is difficult to explain the ragged accompanying of Brahms' Double Concerto on any other supposition. The soloists in that work were Mr. Albert Sammons and Mr. Felix Salmond. They had originally announced Delius' Double Concerto, which I am sure nine-tenths of the audience would rather have heard, for the Double Concerto of Brahms is really loved only by the very straitest sect of Brahmins.

The Beecham Symphony Orchestra under Mr. Albert Coates gave a recital at Kingsway Hall on the evening of February 27 with a more or less familiar programme. Mr. Mostyn Thomas, the Welsh baritone, made a good impression. With this concert the series of Quinlan concerts has—for the time being, at any rate—come to a sudden close, which is much to be regretted both for the sake of the orchestra and for Mr. Adrian C. Boulton.

THE PATRON'S FUND.

There was a rehearsal of the Patron's Fund on February 17, at which we heard a pleasant Suite by Harold Rawlinson describing his impressions of the Sussex Hills, and an exceedingly cheerful orchestral piece by Howard Bliss, in which he succeeded in proving, whether intentionally or not, that jazz need not be vulgar. In another rehearsal, on March 8, the most interesting of the pieces played was the 'Northern Folk Suite' by Captain Van Someren Godfrey, who has studied under Mr. Bell in South Africa. The 'Little Domestic Suite' by Mr. Erlebach had sufficient qualities to show that his name should be borne in mind for future reference.

THE SINGERS

Of the vocal recitals which have taken place since our last issue, the most interesting was that given on March 9 by Miss Ethel Frank. Her father occupies an important post in connection with the Boston Conservatoire, and she has studied mainly in Europe. She is one of the most finished singers who have come from across the Atlantic, besides which her singing shows fine musicianship and fastidious taste. Her vocal technique is exceptionally strong, but the actual quality of her voice, though good, is not such as to make a universal appeal. Possibly her nervousness affected her somewhat, but there can be no doubt that a singer who can be equally effective in 'Regnava nel Silenzio' and Ravel's 'Asie,' is an artist to be reckoned with. Ravel's 'Asie,' which is one of the group of 'Scheherazade' songs, is a fascinating study in Oriental orchestral colour, and the voice part, which must be one of the most difficult ever written, is really subsidiary. Miss Frank began with 'Lusinghe più care' of Handel, and 'My mother bids me bind my hair,' the last of which, nine-tenths of the audience had by this time probably forgotten. In both these Miss Frank seemed to be not quite at ease with the orchestra, under Mr. Coates, but the orchestral part of 'Asie' was superbly played, except that it was now and again too loud, which was probably the composer's fault. In Delages' 'Le Sapin Isolé,' Miss Frank's *bouche fermée* effects were remarkably clever.

The orchestral part of this concert was unusually interesting. We heard for the first time Mr. Gerrard Williams' orchestral arrangement of his own pianoforte pieces, 'Pot-pourri.' They are very small

pieces, each illustrating a flower, with an epilogue which represents the dreams with which the 'Pot-pourri' inspires an old lady. Mr. Williams writes with great charm, and has an unusual talent for dainty orchestral effects. It is no small achievement to be able to produce so many pieces each with an atmosphere of its own. The orchestra also played a Suite from 'The Good-Humoured Ladies,' arranged by Tomasini. This was the first time that Scarlatti's music had appeared in this guise in a London concert-hall. Here it seemed that Mr. Coates was led astray by his desire to make everything that he tackles sound big, whereas in the 'Pot-pourri' he had resisted the temptation satisfactorily. Possibly he argued to himself that the music was not originally intended by Scarlatti as ballet music, therefore there was no logical reason why it should all be light and airy. He made a great hit with the 'Cortège des Noces' from 'Le Coq d'Or.' But why not 'Wedding Procession'? London is not Paris, and Rimsky-Korsakoff was not a Frenchman.

There has been great activity among the singers, but comparatively few striking new songs have been heard. At the first public performance the Bax arrangements of French Folk-Songs which Mrs. Anne Thursfield had introduced at a meeting of the Music Club again made a great impression. Last month I recorded that Mr. Plunket Greene had sung five hundred songs in his London recitals. This month it has to be chronicled that M. Rosing gave his hundredth recital, which took place at the Albert Hall on March 6. It is a remarkable record considering the comparatively short time he has been in England. There is nothing new that can be said about Dame Clara Butt's last concert at the Albert Hall on February 19, at which a pleasing young soprano, Miss Vivian Roberts, made her first appearance. Mr. Bertram Binyon had an interesting concert, and sang with the most refined art, and another artistic singer whose return to England is welcome is Madame Munthe Kaas.

MANY PIANISTS

It is impossible within the limits of space to do justice to all the good pianoforte recitals we have heard. M. Pouishnov has given a series of recitals, and has shown us that in addition to the qualities which were praised last month he possesses apparently boundless versatility. His playing of Liszt is not only remarkably brilliant, but he also refrains from making his performance a mere exhibition of virtuosity. His interpretation of modern Russian music has the right kind of flexibility and sensitiveness.

It is difficult to form an opinion of a new player from a Chopin recital, for obvious reasons. There is no music which is so over-familiar to the critic. By his playing of Chopin (on February 22), however, M. Brailowsky, one of the latest pupils of Leschetitzky, showed that he too is a pianist very decidedly to be considered. He played with imagination, and with avoidance of the over-sentimentality which has become so fashionable among pianists. Miss Olga Carmine is a young pianist trained in England. The distinguishing quality of her art is a sane, healthy outlook on music, combined with cultured taste. Her playing of modern French music was particularly good. Another English pianist with many artistic qualities is Mr. Norman Wilks, and Miss Irene Scharrer's performance delighted a large audience.

Both gave Chopin recitals. Mr. Charles Copeland, the American pianist, has also returned, and the fine rhythmic sensibility he showed in his playing of Spanish dance-music was notable. His arrangement of Debussy's 'Après-midi d'un Faune' did not win universal approval. On the other hand, Mr. Leonard Borwick's paraphrase of the same piece has been generally praised, even by some who have conscientious objections to arrangements. Mr. Borwick's series of recitals has been among the most pleasing artistic events of the season. His Schumann playing has been, as always, most completely satisfying, and with the progress of time his artistic outlook has broadened. Last, but not least, there have been two Busoni recitals. Among the things best worth remembering was his playing of his own 'Toccata' and his Fantasia 'Super Carmen.' His command of varieties of tone-colour has now become more extraordinary than ever. His attempt to revive public interest in a Sonata of Weber did not apparently achieve its object, partly because he seemed to be striving too self-consciously to put into the music more than is really there.

CHAMBER MUSIC, VIOLINISTS, ETC.

In the realm of chamber music the most important happening has been the series of concerts by the Chamber Music Players. There is no better combination now before the public in this country, probably not in Europe; and it is good to know that their excellence has been recognised by the public. They have so far not produced any absolute novelty, but have played some unfamiliar things. The sonata recital of Mr. Sammons and Mr. Murdoch on March 12 was also full of musical interest. At his recital on March 3, Mr. Hubermann played with mature artistry. He introduced two new pieces, one by Tansman, and another by Le Borne, both of which proved worth listening to. On February 24, at her first appearance, Miss Jenny Blank, a young pupil of Madame Adila Fachiri (d'Aranyi), gave evidence of so much talent that the date of her début at the age of fifteen should be recorded.

NOTES FOR APRIL

On Monday, April 4, the London Symphony Orchestra and the Philharmonic Choir perform Bach's B minor Mass, and the soloists are Mesdames Elsa Stralia and Astra Desmond, Messrs. John Coates and Norman Allin. On April 18 they give a Bach, Beethoven, Brahms Concert. On April 16 Sir Henry Wood conducts a concert at Queen's Hall of the New Queen's Hall Orchestra, of which the programme contains Dorothy Howell's 'Lamia,' and at which Mr. Lamond plays Liszt's E flat Concerto and 'Totentanz.' At the concert on April 30 the principal item is Bantock's 'Hebridean Symphony,' conducted by the composer. Miss Myra Hess plays Schumann's Concerto in A minor, and Dr. Ethel Smyth conducts the 'Love Duet' from 'The Wreckers,' in which the soloists are Miss Rosina Buckman and Mr. John Coates. On April 5 the Westminster Choral Society produces Roger Quilter's three new Choral Ballads, and the programme also includes the once popular 'The Swan and the Skylark' of Goring Thomas. At its last concert of the season (April 23) the Royal Choral Society performs 'Hiawatha,' the soloists being Miss Carrie Tubb, Mr. John Coates, and Captain Herbert Heyner. During this month the London Chamber Concert Society begins its

season of five concerts which take place on Tuesdays, April 5, 12, 19, 26, and May 3, at Wigmore Hall. The Sévick Quartet makes its first appearance since 1913, and plays at three of the concerts; the Philharmonic Quartet appears at the remaining two. The programmes include Holbrooke's 'Pickwick' String Quartet, Dr. Ethel Smyth's songs with orchestral accompaniments, the seldom heard Grieg Quartet, Cyril Jenkins' String Quartet, Arnold Bax's String Quartet, and Beethoven's Serenade. The soloists include Miss Harriet Cohen, Miss Margaret Tilly, Baron Frederic d'Erlanger, Mr. Howard-Jones, and Mr. Ivan Phillipowsky; Miss Gertrude Blomfield, Miss Olga Haley, Mrs. Anne Thursfield, and Miss Gwendolen Mason.

Opera in London

BY FRANCIS E. BARRETT

All that there has been of opera during the month has belonged to lighter representations of the form. It is satisfactory to find that there is a desire to re-establish representation of British effort in opera that comes within the category of light. Mr. Montague-Phillips is the first to enter the field, and it is to be hoped that his example will be freely followed. He comes, with Mr. A. M. Thompson as esquire, bearing a shield emblazoned with the words 'The Rebel Maid.' This is the title of the piece styled very explicitly 'romantic light opera' which was produced at the Empire Theatre on March 12. There is a clean and effective story of the days of the landing of William of Orange built on a few gleanings from the path of history. The hero and heroine are at cross-purposes so far as their love affairs are concerned owing to their allegiance to the Dutchman. They do a little signalling on their own account, but it all comes right in the end.

Mr. Phillips has written a quantity of music that is appropriately light in style and transparent in texture. He does not reveal himself as a great melodist, nor is his handling of the tuneful brush as firm as the form demands. But his work is musician-like and perfectly honest in its intention. He has capable exponents in Miss Clara Butterworth, Mr. Thorpe Bates, Mr. Hayden Coffin, Mr. Leslie Carter, Mr. W. Cromwell, Mr. Walter Passmore, Miss Betty Chester, and Miss Ada Blanche. There is some delightful scenery that well exemplifies British ability in that direction; the costumes are most attractive, and the whole is a sane and straightforward entertainment that makes a good beginning to what we all hope will be a new era in British light opera.

Choral Notes and News

ROYAL CHORAL SOCIETY

At its concert on March 5 the Royal Choral Society produced a new work by Sir Charles Stanford, 'At the Abbey Gate,' which is a setting of some verses of Mr. Justice Darling which appeared originally in *The Times* on the day of the burial of the Unknown Warrior. It represents a dialogue between the souls of the Unknown Dead and the nation represented by the congregation at the Abbey. The words are simple and dignified, and simple dignity is also the key-note of the music. The composer might, however, have been less studiously simple without

sacrificing the dignity necessary in dealing with so great a subject. The most impressive part of the whole is the Funeral March with which the composition opens. At a first hearing, however, it seemed too lengthy in proportion to what follows. Mr. Plunket Greene sang the music allotted to the solo with extraordinary dramatic intensity, a quality in which the singing of the choir was unfortunately deficient. As the composer conducted, however, it may be presumed that his intentions were carried out. The rest of the afternoon was devoted to a performance of 'The Dream of Gerontius,' which was also lacking in imagination and colour. The soloists were Miss Olga Haley, Mr. John Coates, and Mr. Frederick Ranalow, all of whom sang with fine and emotional feeling. The programme bore the super-scription 'In Memoriam Gervase Elwes,' who had originally been announced to sing the name part.

A. K.

ANSTON (near Sheffield).—Elgar's 'Banner of St. George' was given at the Anston Musical Society's eleventh concert on March 5, Mr. Edwin Presswood conducting. The choral numbers were of interesting diverse periods and styles, including Benet's madrigal 'Come, shepherds, follow me,' Bishop's 'Now tramp o'er moss and fell,' and Eaton Fanning's 'Moonlight.' Miss G. Parker-Machon sang songs by Granville Bantock and Rimsky-Korsakov.

BIGGLESWADE.—'The Messiah' was performed at St. Andrew's Church on February 24 by the Biggleswade Choral Society, under the direction of Mr. J. A. Lewis. General satisfaction was expressed with the work of the choir, and the soloists, Miss Elsie Trussell, Miss Ruth Brooke, Mr. G. H. Thomas, and Mr. F. Aireton.

CROYDON.—'Blest Pair of Sirens' and 'Merrie England' provided the Croydon Philharmonic Society with ample opportunity for showing its worth at its last concert. The choir sang with spirit under Mr. Alan J. Kirby, and the Croydon Symphony Orchestra was heard separately under Mr. W. H. Reed.

CRYSTAL PALACE.—The performance of 'A Tale of Old Japan,' given by the Crystal Palace Choral and Orchestral Society under Mr. Walter W. Hedgecock, was one of the best evenings of choral singing in the Society's excellent record. The tone was agreeable, and the expression notably elastic and responsive. Mr. Joseph Farrington was the most impressive of four capable soloists. The same programme included the 'Hänsel and Gretel' Overture, and other orchestral pieces.

DUNEDIN (NEW ZEALAND).—The Choral Society gave concerts on December 14 and 15 under the direction of Mr. Sydney Wolf. The programme included 'Hear my prayer,' part-songs by V. Galway, Pinsuti's 'The sea bath its pearls,' and the orchestra played Coleridge-Taylor's 'Othello' suite and W. H. Reed's suite 'Venitienne.' Arrangements are being made for a festival in 1922 to commemorate the Society's jubilee.

EWELL.—The programme of the concert given by the Ewell Choral Society on February 14 included G. B. Allen's 'I love my love in the morning,' Dunhill's 'The Meeting of the Waters,' German's 'The Chase,' Stewart's 'The Bells of St. Michael's Tower,' and Pinsuti's 'Good-night, beloved.' Mr. A. E. Davies conducted.

GRANTHAM.—On March 10 the Philharmonic Society gave an excellent performance of Parry's 'The Pied Piper of Hamelin,' Goring Thomas's 'The Sun-Worshippers,' and the 'Unfinished' Symphony. The orchestra was largely augmented for the occasion, as the choir was larger in numbers than usual. The soloists were Miss Doris Vane, Mr. Barrington Hooper, and Mr. Harold Williams. Mr. Edward Brown conducted, and a high standard was achieved.

LLANDUDNO.—On February 17 the Llandudno Autumn Choral Society gave a performance of Rossini's 'Stabat Mater' at the Pier Pavilion. The principals were Madame Annie Goodwin, Madame Annie Owen, Mr. Evan Lewis,

and Mr. Joseph Griffin. The work was sung to the Latin words, and accompanied by the Pier Pavilion Orchestra. Dr. Caradog Roberts conducted.

PERTH.—The Choral Society gave an excellent account of 'Hiawatha's Wedding-Feast' and Fletcher's 'Meister-singer' selection in the City Hall on March 2. The soloists of the concert were Miss Florence Mellors, Mr. Frederick Blamey, and Mr. Charles Knowles. Mr. Stephen Richardson conducted.

CANON PEMBERTON

By J. A. FULLER-MAITLAND

The death of Canon Pemberton, which took place on January 31 at Trumpington Hall, Cambridge, not only leaves a gap in the life of the University, but is a serious loss to music, since his far-reaching influence was exerted up to the end of his long life, and on his eighty-eighth birthday in December last, his interest in the art he loved was as keen as it had ever been.

Thomas Percy Hudson was born at York, December 16, 1832, and was the son of William Hudson, Registrar of the Northern Province. He



From a portrait by Sir William Llewellyn, R.A.

CANON PEMBERTON

was educated at St. Peter's School, York, and, gaining an exhibition, entered Trinity College, Cambridge, in 1851. In 1855 he was bracketed sixth wrangler, and was placed in the third class of the Classical Tripos. A Fellowship and Tutorship of his College followed, and in 1870 he accepted the College living of Gilling East, York, which he held for thirty years. For a great part of this time he was Rural Dean of Helmsley, and he had been a Canon and Prebendary of York from 1879.

In 1870 he married Patience F. S. Campbell, only daughter of W. H. Campbell, Captain 20th Foot, and Mrs. Pemberton, of Trumpington. On his wife's succession to the estate in 1900, the well-known surname was changed to Pemberton, and he returned to the neighbourhood of Cambridge, and was again part of the social life of the University. His membership of the Cambridge University Musical Society covered a period of sixty-eight years, and he was its President from 1905 to 1920.

His musical career, the most important side of his useful life, was a triumphant example of what may be accomplished by an amateur, and many hundreds of professional musicians must bless the day when they made his acquaintance. Throughout his life he lived in musical surroundings. His brother, Frank, was a violinist of rare attainment, and his three sisters were accomplished in various branches of music. He himself at first, as well as singing, played the violin and viola; but from about his twenty-seventh year he devoted himself to the violoncello, and became a first-rate artist, studying under Grützmacher at Dresden. The time of his training, and periods of study at Munich and elsewhere, brought him distinction as an interpreter of classical music, and in the department of ensemble playing he was extremely skilled. For many years he was a worthy colleague of his intimate friends, Joachim and Ludwig Straus, at their frequent performances at Cambridge, and an even greater opportunity for serving his art came to him in 1887, when, with the co-operation of Sir William Worsley—who lent the riding-school of Hovingham Hall for the performances—he founded the Hovingham Festival. At the twelve Festivals held at various intervals until his departure from Yorkshire, many of the greatest artists of the time took part in the works which he conducted. Of hardly less artistic importance was his tenure of the conductorship of the York Musical Society, 1896-1900.

The record of the work done at the Hovingham Festivals, the music performed, and the artists taking part, is here summarised:

(1.) 1887. 'Elijah,' 'The Messiah,' Stanford's 'Revenge,' and a miscellaneous concert in which Mendelssohn's Violin Concerto was included.

(2.) 1888. 'Hymn of Praise,' 'Blest Pair of Sirens,' the 'May Queen,' and 'Judas Maccabeus.' (It is noteworthy that Parry's work, like Stanford's the year before, was given within a year of its first performance.) E. W. Naylor's 'Weird Lady,' a ballad for choir and orchestra (first performance). Mr. Ffrangcon-Davies made the first of many appearances at Hovingham.

(3.) 1890. Parry's 'Judith,' with Miss Anna Williams and Miss Marian McKenzie, and 'Elijah.' Miss Alexandra Thomson's 'Battle of the Baltic' (first performance).

(4.) 1891. 'St. Paul,' 'Samson' (abbreviated), and 'By the Waters of Babylon' (Part I of Stanford's 'Three Holy Children'), conducted by the composer.

(5.) 1893. 'The Golden Legend,' Spohr's 'God, Thou art great,' and Alan Gray's 'Rock Buoy Bell' (first performance, conducted by the composer). Andrew Black and Leonard Borwick were among the soloists.

(6.) 1894. 'The Spectre's Bride' and Parry's 'St. Cecilia' Ode. Miss Esther Palliser sang.

(7.) 1896. Dvorák's 'Stabat Mater' and 'St. Paul,' and two new works, conducted by their composers, were brought forward: Somervell's 'Elegy' and Alan Gray's 'Vision of Belshazzar.' Madame Clara Samuelli and Miss Nora Clench made their first appearances at Hovingham.

(8.) 1898. Brahms' 'Requiem' and Stanford's 'Revenge.' The soloists included Miss Agnes Nicholls and Messrs. Plunket Greene, Francis Harford, J. Kruse, Henry Bird, and Leonard Borwick. Joachim played the Beethoven Concerto.

(9.) 1899. Stanford's 'Te Deum,' conducted by the composer; 'The Song of Destiny'; Charles Wood's song, 'Ethiopia saluting the Colours,' was sung for the first time with orchestral accompaniment; and Mrs. Tom Taylor's setting for chorus and orchestra of Keats' poem, 'A Prophecy.' A selection from 'The Flying Dutchman' was also given.

(10.) 1900. The 'Song of Destiny,' Beethoven's Mass in C, and Goring Thomas' posthumous 'Swan and Skylark.' Joachim was again a performer, and took part in a remarkable revival of Bach's Concerto for violin, flute, oboe, and trumpet. Miss Fanny Davies and Mr. Gregory Hast were added to the soloists.

(11.) 1902. Parry's 'Judith,' with Miss Agnes Nicholls in the title-part, and Charles Wood's 'Song of the Tempest.' Beethoven's Violin Concerto was played by Joachim, who also conducted his own March in C. A 'Coronation March' by Alan Gray was conducted by the composer. Bach's Concerto for clavier, flute, and violin was played by Miss Fanny Davies, Mr. Eli Hudson, and Joachim. Bach's 'God's time is the best' and Stanford's 'Last Post' were also performed.

(12.) 1903. Verdi's 'Requiem' and S. S. Wesley's 'The Wilderness.'

(13.) 1906. In consequence of Canon Pemberton's departure from Yorkshire, the Hovingham Festival lapsed for three years, and when it was resumed the conductorship was taken by Mr. T. Tertius Noble. Canon Pemberton conducted the 'Eroica' March, in memory of John Ruskin, one of the most generous patrons of the Festival, and also directed part of Haydn's 'Seasons.' The other works were Elgar's 'Black Knight,' Dvorák's 'Te Deum,' Coleridge-Taylor's 'Kubla Khan' (conducted by the composer), and Stanford's Serenade, Op. 95. The soloists included the Kruse Quartet, Miss Agnes Nicholls, Mr. Ffrangcon-Davies, and Mr. Gervase Elwes.

After this the Hovingham Festival, which had done such good work for twenty years, ceased to exist.

As he had enjoyed the friendship of all the greatest musicians of his time, from S. S. Wesley, T. A. Walmisley, and Sterndale Bennett, and the succession of University professors, down to such illustrious masters of his own instrument as Piatti and Hausmann, the counsel which he was always ready to give to young aspirants had the fullest authority. There never was a man more absolutely free from conceit or the habit of self-glorification, so that his advice and example were eagerly followed, and the extent of his artistic usefulness cannot be estimated. His age, and his complete adherence to the classical tradition, made it impossible for him to form a very favourable opinion of the newest developments of music; but with this exception, all that was good in every branch of the art appealed to him strongly, and his eagerness in regard to new works or performers was just as great at the end of his life as it had been in his earlier days, although he never quite recovered his old vivacity and energy after the death of his only son in the early days of the war.

Chamber Music for Amateurs

Under this heading we insert, free of charge, announcements by amateur chamber musicians who wish to get into touch with other players. We shall be glad if those making use of the scheme will let us know when their announcements have borne fruit. Failing such notice, advertisements will be inserted three times.

Pianist (male) wishes to meet others, for study of chamber music. Romford or Ilford district preferred.—A. H. MENDHAM, 68, Mildmay Road, Romford, N. 1.

Pianist wishes to join violinist and 'cellist for enjoyment of Trios, classical and modern.—'AUTHOR,' c/o Musical Times.

Experienced pianist would be pleased to hear from good violin, viola, and 'cello players who would be willing to join him for practice of chamber music.—W. MEACHAM HALEY, 39, Springfield Gardens, Upper Clapton, E. 5.

Intermediate pianist-violinist (young lady) would like to accompany violinist (lady or gentleman); or, alternatively, is desirous of meeting pianist who would accompany her violin. Is willing to help violinist commencing pianoforte study, or to assist pianist beginning violin study. City of Nottingham.—'SNEINTON,' c/o *Musical Times*.

Cornetist (trained) desires to join good orchestra.—J. SYDNEY, 9, Birdhurst Road, S.W. 19.

Gentleman (Bristol) with numerous classical and modern original pianoforte duets and arrangements of orchestral scores, seeks gentleman pianist's assistance in same locality, evenings or week-ends. Facility at sight-reading essential.—'INSATIABLE,' c/o *Musical Times*.

Tenor wishes to arrange with pianist, trio, or quartet, for practice of chamber-music. Balham or Wimbledon districts.—'CLARINETIST,' c/o *Musical Times*.

Pianist (lady) wishes to meet with good violinist and 'cellist for regular weekly practice of chamber music (classical and modern). Plymouth (central).—'AVILLO,' c/o *Musical Times*.

Young violinist would like to join trio (pianist and 'cellist), for study of classical and modern chamber music. Hampstead or Brondesbury districts.—F. C. W., c/o *Musical Times*.

Pianist (lady) wishes to meet violinist and 'cellist for practice.—L. B. B., 24, Accl Road, N.W. 6.

Gentleman, violinist, wishes to join trio, quartet, quintet, &c., or local orchestra at Croydon, or immediate neighbourhood. Good classical music only.—C. C. D., c/o *Musical Times*.

Accompanist (lady) wishes to meet violonist and 'cellist for mutual practice. Good music only.—CLASSICAL, 5, Lulworth Road, Peckham, S.E. 15.

Violinist, with a few years' orchestral practice, would like to join trio, orchestra, or small concert party. North Kensington district.—A. M., c/o *Musical Times*.

Experienced violinist wishes to meet experienced pianist to enjoy good music, classical and modern.—M. S., 2, Mile End Road, E. 1.

A good amateur 'cellist wanted for chamber music (string quartets, &c.).—W. A. MARSH, 35, Murchinson Road, Leyton, E. 10.

The Musician's Bookshelf

By 'FESTE'

Hard on the heels of the numerous demonstrations—London and provincial—of Dalcroze Eurhythmics come two volumes by M. Jaques-Dalcroze, 'Rhythm, Music, and Education' (Chatto & Windus, 15s.), and 'Rhythmic Movement,' vol. i. (Novello, 6s.). The first is not only an exposition of the method, but also a history of its inception and growth, the opening chapters being reprints of articles written about twenty years ago, describing the author's early experiments and his uphill fight against conservatism. Inevitably some of this matter is redundant, for teachers as a body have moved a long way since M. Jaques-Dalcroze began his crusade. Not many of us, surely, still regard learning the pianoforte as synonymous with learning music. A percentage of fond parents perhaps hold to the quaint old belief. They should read Chapter III., 'The Young Lady of the Conservatoire and the Pianoforte,' a dialogue between an enlightened teacher and a papa still in darkness. Fortunately, it would be impossible for a damsel to study the pianoforte at any of our leading schools of music for twelve years, and at the end have nothing to show for it but the ability to play two or three stock show pieces. But a generation ago such an experience seems to have been not only possible, but

fatally easy. By the way, a stray remark dates this chapter. Speaking of improvisation, the Teacher says to the Parent: 'But can she improvise? It's so useful, after finishing one piece, to be able to lead up to the next by a few modulations.' Is it? The most useful thing between a couple of pieces is a little bit of silence. A pianoforte recital in which the performer led us from one item to another by a series of modulations, would be an even greater infliction than a good many at which he doesn't. I remember hearing some twenty years ago an organist of the old school do this kind of thing. He gave us no rest from beginning to end, and of course we got the minimum of key contrast. He evidently thought such a plunge as (say) that from C major to F sharp minor would be offensive. No doubt our forefathers thought so too, and showed it by choosing closely-related keys for the various movements of a sonata. But to-day we welcome a violent change of key, and if a player starts providing extemporaneous buffers in order to let us down lightly, we shall feel inclined to throw things other than bouquets. Two excellent chapters are those on 'Music and the Child' and 'Music, Joy, and the School.' I wish space allowed of quotation and comment. But the whole book is one that calls for such exhaustive discussion that it would be useless to embark on a detailed review in an article which has somehow got to find room for mention of at least half a dozen books.

'Rhythmic Movement' is purely practical, having been written for the use of pupils taking courses in Eurhythmics at the Jaques-Dalcroze Institute or at schools where the system is taught. The author points out that 'only those who have personal experience of this special form of education can make use of the book,' chiefly because it deals only with the rhythmic side of the subject. The musical side, and the relationship between the two, are presumed to have been already studied. The book is very copiously illustrated by sketches, diagrams, and musical notation.

There has lately been a revival of interest in Grétry, so the publication of his 'Reflexions d'un Solitaire' is opportune. Grétry left this work in manuscript, having written it during his last years. It has now been published by the Belgian Government with introduction and notes by Lucien Solvay and Ernest Closson, and the first two volumes are to hand (G. van Oest & Co., Brussels and Paris). The original is in six MS. volumes, each containing about six hundred pages. Grétry was a vain man, and shows it nowhere more plainly than in his assumption of the rôle of Montaigne. He does not confine himself to musical subjects, but executes a roving commission, glancing lightly at art, religion, morals, philosophy, literature, &c., and giving us a queer mixture of shrewdness and platitude. It is to be hoped that an English version of the best of these chapters will be forthcoming. Literary musicians are not so common that we can afford to miss any of their writings—even the case of so unequal a writer as Grétry. It should be added that the edition under notice is beautifully printed, and is limited to four hundred and twenty-five copies.

The first two volumes of 'The Musician's Handbooks' published by Grant Richards have been received. In 'The Piano-Player and its Music' (6s.) Mr. Ernest Newman makes out a strong case for the instrument. He has no difficulty in disposing of the 'mechanical' bogey. After all, nothing can be more mechanical in effect than (say)

a violin or pianoforte at the hands of a player who is a technician and nothing else. On the other hand, the so-called 'mechanical' piano-player can be so manipulated that the keenest of listeners, placed out of view of the performer, would find it difficult to determine whether the effect was produced by the player's fingers or by the roll. Two of the best points made by Mr. Newman are in the matters of transcription and of composition specially for the piano-player. On the former question he has an unanswerable case. By means of music-type examples he shows that roll-cutters have made a fatal mistake in going to pianoforte arrangements of organ and orchestral works instead of to the original scores. As a result, distortions that were inevitable in a transcription for two hands have been carried on to the piano-player, where no such limitations exist. It seems incredible that there should be musicians so conservative as to defend the procedure; but a recent newspaper correspondence has recently proved that there are. Here is a typical case. Liszt, in arranging for pianoforte solo Bach's G minor Organ Fugue, was compelled to omit some important fragments of the contrapuntal texture, because even the nimblest pair of hands could not entirely take the place of the hands and feet of the organist. One would have thought that the obvious procedure for the roll-cutter would be to collate the organ version with Liszt's arrangement, and produce from them a third version which should give us all Bach's notes, amplified in such a way as to supply as much as possible of the 16-ft. and 4-ft. effect of organ registration. So far this has not been done, with unfortunate results, as Mr. Newman shows. The piano-player will never come into its own until we give up thinking of it in terms of finger technique. That is why it is to be hoped that composers will begin to write directly for it. Judging from the newspaper correspondence mentioned above, it seems to be hastily assumed that the result will be mere noise. But, as Mr. Newman says, the most important results would be that thousands of new sonorities would be available through the use of wide spacings impossible to the fingers. Think, too, of the widespread polyphonic texture that could be employed, giving us effects that have been impossible on any keyed instrument, even with four hands. Mr. Newman's book is so full of commonsense and all-round interest that it should be read by musicians other than pianolists.

The second volume of this series is 'The Complete Organist,' by Harvey Grace (7s. 6d.). I understand that the author has some official connection with the *Musical Times*, so perhaps a review in these columns would be out of place. It must suffice, therefore, to give bare details. About one half of the volume is drawn from a series of articles that appeared in the *Musical Times* a few years ago under the title of 'The Complete Organist.' The new chapters deal with such subjects as 'Choirmen,' 'Accompaniment,' 'Recitals,' 'The Organist's Position,' &c. There is an exhaustive bibliography, and a brief preface by Prof. P. C. Buck.

From this book, written by an organist, we turn to one with a parson as author, 'Church Music,' by the Rev. A. S. Duncan-Jones (Robert Scott, 3s. 6d.). Mr. Duncan-Jones very rightly puts the accent on the word 'Church.' After all, we demand of operatic music that it shall be unmistakably operatic—music with a sense of the theatre, we call it—so it is only reasonable that our church music should be as

ecclesiastical in style as the building in which it is sung and the text to which it is set. 'Church music,' says Mr. Duncan-Jones, 'should not be sought in the Encyclopædia as a sub-heading of the article on Music, but rather under the letter L, as a department of Liturgy, for that is its proper place.'

Having thus defined his attitude, Mr. Duncan-Jones maintains it consistently throughout a very readable book. On only one point do I feel disposed to part company with him. Speaking of the introduction of plainsong Communion services, he recommends that a start be made with the old Sarum Creed and the simplest Gloria in excelsis. This advice is dangerous. In plainsong, as in most other branches of music, appreciation of the extremely simple comes only after a fair amount of education. The uninitiated usually object to plainsong on the ground that it is crude, rough, and unmelodious. To begin by giving them a Creed and Gloria which consist of little more than inflections is to confirm them in their objections. Such tough fare *can* be appreciated in the most unlikely quarters, but only after the way has been prepared by some tuneful specimens, such as the Missa de Angelis or Missa Regia. Nor will an average choir or congregation be beaten by some fairly florid types. The best answer to people who say that plainsong is not melodious is surely to set them singing some of the tunefulness of which is beyond dispute. Bating this one point, Mr. Duncan-Jones' book is thoroughly practical and commonsense, and it has the further merit of being written in a free and easy style.

Gramophone Notes

BY 'DISCUS'

The success of such a series of records as the H.M.V. 'Beggars' Opera' lot is a foregone conclusion. Eighteen numbers are recorded—three 12-in. d.s., each containing six. The results are excellent throughout. True, we do not hear all the words, but as they are supplied in an eight-page brochure we are able to make ourselves acquainted with them, after which the text comes through well enough. The accompaniments to these capital old songs are a delight, scored as they are for a small orchestra that includes a harpsichord, viol da gamba, and viol d'amore. There is some excellent ensemble singing, including some rousing solo-and-chorus work in 'Fill every glass' and 'Let us take the road.' It might be thought that the records would appeal only to those who have been present at the opera. I thought so myself, and as I am one of the few who so far have been unable to get to the 'Lyric,' I put the discs on with no great anticipations. But the jolly old tunes took hold of me as they have taken hold of the audiences for hundreds of nights. It should be added that the brochure above mentioned is embellished with some very fetching drawings of characters and scenes from the opera, and is so tasteful an affair that it is worth possessing for its own sake.

Of recent vocal records lately issued by H.M.V. I have space to mention only three. Eva dell'Acqua's 'La Villanelle,' sung by Galli-Curci, with orchestral accompaniment, is a brilliant affair, in which all the honours do not go to the vocalist. The most effective passages are those in which the voice and flute are duettists. Galli-Curci is heard at her best, but let one bloom from our bouquets be thrown to the flautist—a real artist whose name might well have appeared on the label.

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Caruso pours out his voice lavishly as ever in 'A Granada'—in fact he pours out so much of it that in a small room one instinctively looks round for shelter. This stirring record owes a good deal to the excellent orchestral part, in which some stout work is done by the castanets.

That fine baritone, Titto Ruffo, is heard to advantage in 'Nemico della patria?' ('Andrea Chénier'). New H.M.V. instrumental records are a varied lot. The popular *Adagietto* from 'L'Arlesienne' is played with delightful effect by Kreisler and string quartet (10-in.). Cortot is brilliant in Chopin's 'Tarantelle' without quite making us forget that the piece shows the composer a long way below his best (10-in.). A pleasant old fiddle work in Tartini's Sonata in G minor is excellently played by Madame Renée Chemet, with Miss Marguerite Delcourt at the pianoforte. On a 10-in., d.s., are recorded two Hebridean Folk-songs, arranged for violin and pianoforte by Mrs. Kennedy-Fraser, and beautifully played by Miss Marjorie Hayward. 'The Island Shelling Song' is a lovely melody.

The Columbia record (12-in., d.s.) of Gervase Elwes singing Farrar's 'Brittany,' and the capital old song of Hook, 'Listen to the voice of Love,' excellent in itself, will be doubly prized as 'the sound of a voice that is still.'

From the same firm comes a fine record of the 'Toreador Song' from 'Carmen,' sung by Riccardo Stracciari, and a Columbia 10-in., d.s., gives us the London String Quartet, in the first two movements of Mozart's Quartet in D minor. The second movement is the more successful of the two, owing to some of the soft passages in the first being too soft. The playing throughout is notable for delicacy and finish.

Some capital string records come from the Aeolian-Vocalion Co. Sammons plays brilliantly in a couple of pieces by Kreisler, 'Tambourin Chinois' and 'Caprice Viennois' (12-in., d.s.). The same player joins Frank St. Leger in the first movement of Grieg's C minor Sonata for violin and pianoforte, a fine bit of playing, with the instruments well-balanced.

Save when treated as a purely melodic instrument, the violoncello offers a problem which composers frequently fail to solve. Here for example is a record of the slow movement of Rachmaninoff's Sonata in E flat for violoncello and pianoforte, played by Felix Salmond and Frank St. Leger. The violoncello part as a whole lies rather low, and the pianoforte part consists largely of biggish chords rather high on the keyboard. The result is that the violoncello part comes badly off, and the expressive movement suffers from this displacement of the centre of interest.

Mr. Frederick Ranalow's singing of a couple of Somerset Folk-songs, 'Bingo' and 'Admiral Benbow,' arranged by Cecil Sharp, is recorded on a 10-in., d.s. A.E.-V. 'Bingo' is particularly jolly.

E. B. & T. E. G.—I have not heard the records you mention, but will look out for them. If they lead me to modify my opinion as to the reproduction of brass tone, so much the better.

URTON.—(1) For obvious reasons I cannot use this column for the recommending of any particular 'make' of gramophone. (2) I believe there are very few records of choral music of the type you mention. I will make inquiries.

The MS. score of J. L. Hatton's opera 'The Queen of the Thames,' has been presented to the Liverpool Public Library by Mr. G. L. Hatton, the composer's grandson. J. L. Hatton was a native of Liverpool.

Church and Organ Music.

THE ROYAL COLLEGE OF ORGANISTS

The following letter has been sent to the members:

The Royal College of Organists,
Kensington Gore, S.W.7.

DEAR SIR (or MADAM)—Owing to the increased cost of musical periodicals the Council find it financially impossible to supply the Members with a *weekly* musical paper as heretofore. After much consideration they have decided to substitute the *Musical Times* for the *Musical News and Herald*. The Council hope the Members will not be inconvenienced by this new arrangement, which will come into operation on April 1 and continue until further notice.—Yours obediently,

H. A. HARDING,
Hon. Secretary.

SIR WALTER PARRATT

At the meeting of the R.C.O. Council on March 12, the following resolution was proposed by Sir Frederick Bridge, seconded by Dr. W. G. Alcock, and carried unanimously:

That the hon. secretary be requested to convey the hearty congratulations of the Council to Sir Walter Parratt on the honour recently conferred upon him by His Majesty The King, and to express their pleasure that he is still able to render such valuable service to the art he has so long adorned.

RHYTHM IN HYMN-TUNES

BY C. F. ABDY WILLIAMS

Old customs die hard. Naturally, for man is instinctively conservative. We have lately discovered flourishing in country districts an interesting survival of the idea that in hymn-tunes the printed notation is sacred and inviolable: that it is to be adhered to with metronomic precision at all costs; that if the choir and congregation find it difficult to cope (for example) with Long Measure tunes, so much the worse for choir and congregation. The tune is all right, for it is printed so. Each musical phrase ends with a minim; no pause or rest is printed; therefore, with breathless haste, we must proceed to the next phrase. Only at the end of a verse may we pause and recover something of our breath; but the pace having been once set, it is sometimes a little difficult to check it even here.

So the choir is trained to sing the Long Measure tune without a break, getting its breath as best it can, and the congregation, whose aesthetic sense rebels, pants after choir and organ, like a dog chained to a gig behind a fast-trotting horse; but, more fortunate than the dog, it can retire from the contest when it will.

Musical rhythm certainly consists, as some define it, in an orderly array of equal time-divisions. On the whole this definition is as good as any other. But there is a thing called human nature which is always upsetting our theoretical calculations; and human nature, while it accepts a well-regulated arrangement of time-divisions, rejects, both on physical and aesthetic grounds, an unbroken succession of thirty-two equal notes. In the first place, such a succession has no breathing places; in the second, the mind has no resting places. This

necessity for the mind can be shown in other than musical matters. For instance, let anyone place thirty-two pins in a row at a small but equal space from one another, and let him retire to a little distance and count them with the eye alone. He will find that the eye requires 'resting-places for the mind' in order to carry out even so simple an operation as this.

No doubt it will be said that the harmonic construction of such a tune affords 'resting-places for the mind' in its closes. But this is not enough. To satisfy human nature there must be some kind of break in so long a succession of equal sounds, apart from the physical necessity for providing breathing-places.

When did this tendency to observe the letter of the print to the detriment of the spirit of the music arise? It must have been comparatively recently, we think. We are all acquainted with 'traditional' alterations of the written notes in Handel's music. Some of us can remember old organists who still carried on the 'tradition' of inserting unwritten ornaments in the compositions of Handel and Bach. Did the hymn-tune compilers of the middle of the 19th century trust to a traditional rendering of Long Measure and similar hymns? We are not familiar with earlier collections, and know not whether the pause sign was ever used. Did the editors of, say, 'Hymns Ancient and Modern' consider that, since printed *fermata* were unnecessary in the majority of cases, they need not appear at all, for the musical sense or traditional training of the choir-master would teach him what to do? Has the more general spread of musical education resulted in a worship of the deadly letter of the notation?

Human nature rebels against what is mechanical and 'strictly according to theory,' whether in art or politics. There must be give and take. The give and take in the Long Measure tune, with its thirty-two theoretically equal notes, consists in a slight pause on the last note of each phrase. A congregation, if left to itself, will do this instinctively. It was done in the hymns of the ancient Greeks, as sung in their temples, at least three hundred years before the Christian era. They called this very slight pause *chronos alogos* (unproportioned time). Church musical writers of the 13th and succeeding centuries of our era require the last note of a phrase to be slightly dwelt on, calling this unwritten nuance the *mora ultimæ vocis* (delay of the last note). This was in Plainsong, with its free rhythm. The Mensural writer de Garlandia alludes to a *pausatio* (rest), called the *suspiratio* (breathing place). It may or may not be marked by a vertical line across the staff. Other writers mark the *suspiratio* by two vertical lines across the staff: these, in course of time, became the double bar as used for breathing spaces in our modern hymn-tune.

The singing of hymns in the vulgar tongues of the several northern nations that accepted the Reformation seems to have commenced with what is now known as the 'chorale.' It was introduced into the churches by Luther and his musical friend Walther, and its popularity soon caused it to spread rapidly through the other reformed churches. Now the German is nothing if not thorough. He takes nothing for granted, even the artistic powers of organists. Hence he has from the beginning invariably printed the *fermata* sign over the last note of every phrase in every chorale. Bach even

retains this sign in his organ arrangements of chorales, though he makes it impossible to observe it. This seems a hint that the great Bach himself was no worshipper of the printed text to the detriment of the musical spirit. It is possible that English editors were fearful lest *fermata* signs should be overdone and become a nuisance; they undoubtedly considerably lengthen the Lutheran service. And some of our organists, looking to the text, the whole text, and nothing but the text, ride roughshod over æsthetic considerations, in spite of the shoals of books and articles and lectures that are constantly being published dealing with the proper rendering of Church music.

When the type of organist we have in mind sees a printed *fermata* he is puzzled as to its exact 'value' in terms of the notes that are being sung. We have heard it suggested that the choir should count so many beats on the pause, in order to 'come in' together when it is over. This astonishing method seems to be rather widespread. How surprised would an audience be at Queen's Hall if they saw Sir Henry Wood striking the empty air with his baton during the pauses in the second and fifth bars of Beethoven's fifth Symphony! Yet the orchestra has an infinitely more difficult entry here than a choir has in any conceivable hymn-tune.

Rhythm is a definite succession of easily understood 'times.' The pause is an interruption, for some special purpose, of the definite succession by an indefinite break in the 'times.' If 'so many beats' are allotted to the pause it loses its whole character, becoming 'measured,' whereas it should be *ultra mensuram* (outside the measure), as the old writers express it. Probably the organist, having lost the keen edge of his natural rhythmical sense in acquiring the command of his very complicated and non-rhythmical instrument, thinks that the choir and congregation cannot come in with him at the right moment after the pause. If, however, he will trust the pause as a means of expressing something that requires special expression; if he will trust his instinctive musical feeling apart from theory; and, most important of all, if he will trust the innate rhythmical sense of his choir and congregation, he will find them respond quickly enough, and, what is more, he will be in artistic sympathy with them, one of the most delightful of human experiences.

A new form of hymn-tune has arisen during, say, the last fifty years or so, which has a marching lilt. Here the organist can most effectively and properly indulge his desire to play the notes exactly as written, that is to say, in strict time. We allude to such tunes as Sullivan's 'Onward, Christian Soldiers,' Woodbury's 'For ever with the Lord,' Dykes' 'Ten thousand times ten thousand,' and a few others which may occur to the reader. The march-like rhythm of such tunes undoubtedly contributes very largely to their great popularity, for strongly-marked rhythm is always capable of arousing strong excitement. Tunes such as the above are in keeping with what is called the 'spirit of the age,' a spirit which is never absent, but merely manifests itself in various ways in various ages. Music naturally reflects the contemporary spirit of the age, as do the other arts. Strange to say, however, while in process of writing this paper we have heard an organist in one of what we may call the march-rhythm hymns, doing precisely what he will not allow in Common or Long Measure tunes. He slackened the time by making pauses on every final note, thus destroying the lilt on which the

tune depends for most of its effect. The result was a performance sentimental and mawkish to a high degree, in which the congregation eagerly seized the opportunity for indulging in the semi-hysterical expression of religious emotion that one so often hears.

There seems no doubt that the organ, taken as the only instrument of study, with its impossibility of accent and its complicated mechanism, is somewhat apt to rub the keenness off the edge of the natural rhythmical sense of the student, unless this is maintained by other means. Perhaps some day all young organists with any aspirations will see the advantage of learning some orchestral instrument sufficiently to take a place in the ranks of a decent orchestra, or will get opportunities for singing in choral works of high calibre. This would enlarge their outlook, not only on rhythmical, but other musical developments, would make them far more useful musicians than the 'one-instrument' man, and would lay a solid foundation for the artistic training both of their church choir and of their possible choral society.

EXETER CHORISTERS' SCHOOL

We shall be doing a service to our readers if we remind them that in these days of inflated school fees the advantages offered by some of our Cathedral Choir Schools are worth consideration. We have just received, for example, an excellent report of the Choristers' School at Exeter, where the educational successes recently achieved prove that the charge frequently brought against choir schools, of subordinating the claims of general education to those of music, is in this case without foundation. The education and training provided at this school are evidently first-class, and yet, after the brief period of probation (which seldom exceeds three terms, and is frequently less) during which the fee is at the rate of £35 per annum, board and education cost no more than £15 a year! The school consists of sixteen choristers and four probationers. The latter succeed to vacant places in the choir if their progress (both in music and in class) and conduct are satisfactory, the order of succession being determined by such progress. Examinations are usually held twice or thrice in the year, according to the number of vacancies, &c. Travelling expenses are allowed in the case of unsuccessful candidates. The principal is the Rev. R. W. B. Langhorne, one of the Priest-Vicars of the Cathedral, to whom all communications should be addressed.

LEINSTER SOCIETY OF ORGANISTS AND CHOIRMASTERS

The February meeting of the above Society was held on Monday, February 7, by kind permission of the Governors, in the Organ Room of the Royal Irish Academy of Music. There was a large attendance of members, and a paper was read by Mr. C. L. Murray on 'Reminiscences of the late Sir R. P. Stewart.' After the reading of the paper and a discussion, the members of the Society were invited to give performances on the organ, and Mr. Weaving responded most happily by selecting Sir R. P. Stewart's Organ Fantasia, and performing it in brilliant style. In pursuance of the subject of organ trios, raised at a previous meeting, Mr. J. Verner Love played a movement from Bach's first Sonata, which exemplified how attractive trios may be made when rendered with a clear, crisp, and finished technique. Mr. Love is ever ready with his Bach, and gave also, by request, a very fine performance of the Prelude and Fugue in A minor, from memory.

LONDON SOCIETY OF ORGANISTS

At the recent Annual General Meeting of the London Society of Organists it was reported that there had been a large accession of members during the past year and that excellent work had been accomplished. To fill vacancies on the committee through retirements by rotation the following were elected: Dr. John E. Borland, Messrs. E. Stanley

Roper, T. J. Crawford, Herbert Weatherby, and John E. West. Mr. E. T. Cook (Southwark Cathedral) succeeds Mr. S. H. Nicholson as president for 1921.

After presenting to the Parish Church of Ross-on-Wye a magnificent new organ that cost £2,600—as a thank-offering for the safe return of so many Ross men from the Great War—the donor, Mrs. H. Edith Purchas, a well-known Ross lady, passed away without ever having seen or heard the instrument. The deceased had suffered a long illness, and died on February 17, at the age of seventy-nine. The Parish Church of Ross-on-Wye thus loses one of its greatest benefactors, and certainly one of its keenest devotees to music. Some years ago Mrs. Purchas gave a large tract of land for the purpose of extending the churchyard, and her generous action saved the Parish several thousands of pounds. To organists her name will be especially worthy of remembrance by reason of the stipulation accompanying the offer of the new organ, viz., that the organist's salary be raised from £50 to £125 per annum. The organ was dedicated at the end of January, and exactly a month later its donor was laid to rest. The entire choir was in attendance at her funeral as a last affectionate tribute to one who had taken such a real interest in the church of which she was so fond. As a musician, Mrs. Purchas, in her younger days, was a capable singer, pianist, and composer. Chamber music interested her greatly. Bach was one of her favourite composers, and she had a strong taste for such modern writers as Debussy, Groves, B. J. Dale, York Bowen, &c. She kept two pianofortes in one room, and delighted in hearing quets written for two pianofortes. For many years Mrs. Purchas was an habituée of the Three Choirs Festival. This remarkably cultured lady was an excellent artist with brush and pencil. Literature and science also had an interest for her. Amongst her activities in the latter were horticulture, botany, geology, and meteorology. She had a fluent knowledge of Greek, French, and Latin.

F. J. P.

On March 12 the City Temple Choral Society performed Stainer's 'The Crucifixion' at the City Temple. Mr. Allan Brown conducted, and Mr. F. W. Holloway was at the organ. The soloists were Mr. Leonard Livesey and Mr. Edward Dykes. The Society will sing 'Judas Maccabæus' at the City Temple on Saturday, April 9, at 3 p.m., when the soloists will be Miss Bessie Lang, Miss Beatrice Ashton, Mr. Henry Turnpenney, and Mr. Frederick Taylor.

The Summer School of Church Music will be held this year at Fishponds Training College, Bristol, from September 12 to 17. The lecturers will include Dr. E. C. Bairstow, Captain Francis Burgess, Messrs. Martin and Geoffrey Shaw, Mr. Hylton Stewart, the Rev. Maurice Bell, Mr. E. G. P. Wyatt, Mr. Harvey Grace, &c. Full accommodation at the College can be provided for not more than eighty, so early application should be made. The hon. secretary is the Rev. A. S. Duncan-Jones, St. Mary's Vicarage, Primrose Hill, N.W. 3.

A new organ, built by Messrs. Blackett & Howden, of Heaton, was dedicated at Leighton Primitive Methodist Church, Newcastle-on-Tyne, on March 7. The new instrument has two manuals and pedals, and twenty-five stops and couplers. Mr. James W. Preston gave the opening recital, his programme including John E. West's 'Song of Triumph,' Renzi's Toccata in E, Stuart Archer's Caprice de Concert, and Reubke's Fugue.

The second annual Festival of the London Baptist Association (Eastern group) Festival Choir took place at East Ham Central Hall on March 3. The choir, conducted by Mr. E. W. Harbott, sang excellently in 'Hallelujah' ('Mount of Olives'), Bridal Chorus ('St. John's Eve'), and Chambers' 'Bread of the world.' The soloists were Miss Margaret Balfour and Mr. David Ellis. Mr. F. J. Heckford and Mr. Arthur Scott accompanied.

Easter carols will be sung at Southwark Cathedral on April 2, at 3 p.m. No tickets required.

ORGAN RECITALS

- Mr. J. Matthews, St. Stephen's, Guernsey—Toccata and Fugue in D minor, *Bach*; 'The Curfew,' *Horsman*; 'Finlandia'; Symphonic Poem, *Matthews*.
- Mr. William Algie, St. Columba's, Glasgow (two recitals)—Choral Song and Fugue, *Wesley*; Sonata No. 1, *Mendelssohn*.
- Mr. C. E. Blyton Dobson, High Pavement Church, Nottingham—Concert Overture in C minor, *Hollins*; March on a Theme of Handel, *Guilmant*.
- Mr. Herbert Hodge, St. Nicholas Cole Abbey (three recitals)—Toccata, *de la Tombelle*; Fugue on BACH, *Schumann*; Toccata in F, *Widor*.
- Mr. B. D. Hylton-Stewart, All Saints', Hertford—Sonata No. 3, *Mendelssohn*; Andante from String Quartet, *Debussy*; Prelude and Fugue in C minor, *Bach*.
- Mr. Lynnwood Farnam, Church of the Holy Communion, New York (four recitals)—Elegy, *Noble*; Two Versets, *Dupré*; Meditation, *Harvey Grace*; Symphony No. 4, *Viene*; Prelude and Fugue in E flat, *Saint-Saëns*; 'Les Heures Bourguignonnes,' *Jacob*; Fantasia and Fugue in C minor, *Bach*; Symphony No. 1, *Fleuret*; Petite Pastorale, *Ravel*.
- Mr. W. J. Comley, All Saints', Hertford—Toccata in F, *Bach*; Larghetto with Variations, *S. S. Wesley*; Sonata No. 4, *Mendelssohn*; Prelude on 'St. Cross,' *Parry*.
- Dr. Thomas Keighley, Albion Church, Ashton-under-Lyne—Prelude and Fugue in F, *Bach*; 'Pilgrim's Progress' (Part 6), *Ernest Austin*.
- Dr. H. G. Ley, Christ Church Cathedral (two recitals)—Prelude and Fugue in B minor, *Bach*; Prelude 'Jesu, my only Joy,' *Karg-Elert*; Pastorale, *Franck*; Three Preludes on Welsh Hymn Tunes, *Vaughan Williams*; Prelude and Fugue in D minor, *Mendelssohn*.
- Mr. C. H. Trevor, Christ Church Cathedral (two recitals)—Entrée Pontificale, *Bossi*; Dorian Toccata, *Bach*; Two Versets, *Dupré*; Epilogue, *Healey Willan*; Sonata No. 7, *Rheinberger*; Adagio in E, *Frank Bridge*.
- Mr. Stanley E. Lucas, Trinity Presbyterian Church, Canonbury (two recitals)—'Finlandia'; Prelude and Fugue in C minor, *Bach*; 'A Song of Sunshine,' *Hollins*.
- Mr. A. E. Howell, Parish Church, Trowbridge—Fantasia and Fugue in G minor, *Bach*; Prelude on 'Rhosymedre,' *Vaughan Williams*; Idyll, *Alan Gray*; Rhapsody No. 3, *Howells*.
- Mr. Fred Gostelow, St. Paul's, Luton—Fugue in D, *Bach*; Overture in C, *Hollins*; Barcarolle, *Wolstenholme*.
- Mr. W. J. Lancaster, Bolton Parish Church—Sonata, *Rubke*; Scherzo, *Jongen*; Prelude and Fugue in C minor, *Bach*; Cantilène, *Rheinberger*.
- Mr. W. Greenhouse Allt, St. John the Evangelist, Edinburgh—First Rhapsody, *Alec Rowley*; Villanelle, *Ireland*; Allegro Marziale, *Frank Bridge*; Preludes on Welsh Hymn Tunes, *Vaughan Williams*.
- Mr. Henry Riding, St. Mary-the-Virgin, Aldermanbury (five recitals)—Pontifical March, *Tombelle*; Fugue, *Alan Gray*; Triumphal March, *P. J. Mansfield*.
- Mr. James M. Preston, Hexham Congregational Church—Prelude and Fugue in A minor, *Bach*; Fantasia on two English melodies, *Guilmant*; Pastorale, *Claussmann*.
- Mr. J. G. Bamforth, South Parade Wesleyan Church, Grimsby—Funeral March and 'Hymn of Seraphs,' *Guilmant*; Sonata da Camera, *Peace*; 'Finlandia.'
- Mr. Robert Head, Peterborough Cathedral—Choral Song and Fugue, *Wesley*; Harmonies du Soir, *Karg-Elert*; Toccata, *Wood*; Prelude in D and Fugue in G minor, *Bach*.
- Mr. S. Maurice Popplestone, Boulevard Congregational Church, Weston - super - Mare—Symphony No. 1, *Guilmant*; Evening Song, *Baird*; Meditation-Elegie, *Borowski*; Toccata, *Widor*.
- Mr. Bertram Hollins, Claremont Central Mission, Pentonville—Fantasia in E minor, *Silas*; Grand Chœur in C, *Hollins*; Toccata and Fugue in C, *Bach*; Beckenham Congregational Church—Toccata in F, *Bach*; Allegro Vivace (Symphony No. 5), *Widor*; Choral Song and Fugue, *Wesley*. St. Lawrence Jewry—Fantasia on 'Urbs Beata,' *Faulkes*; Prelude on 'Melcombe,' *Parry*.

- Dr. R. Walker Robson, Christ Church, Crouch End (three recitals)—Carillon, *Viene*; Adagio and Final from 'New World' Symphony; Prelude in D minor, *Mendelssohn*; Rhapsody No. 2, *Howells*.
- Mr. J. A. Meale, Central Hall, Westminster (five recitals)—'Now thank we all,' *Karg-Elert*; Concerto, *Stanley*; Sonata No. 1, *Mendelssohn*; Sonata in D flat, *Rheinberger*; Chromatic Prelude, *Meale*.
- Mr. Harry Wall, St. Paul's, Covent Garden (four recitals)—Adagio (Sonata No. 3), *Bach*; Agitato and Tema variato, *Rheinberger*; Lament, *Sowerbutts*; Prelude on 'Melcombe,' *Parry*; Meditation and Final, *Shippin-Barnes*; Prelude on 'Martyrs,' *Harvey Grace*.
- Mr. H. S. Middleton, Truro Cathedral—Prelude and Fugue in B minor and Pastoral Symphony, *Bach*; Fugue, 'Ad nos,' *Liszt*; Choral No. 3, *Franck*.
- Mr. F. G. M. Ogbourne, St. Andrew's, Holborn (three recitals)—Toccata in F and Fugue in D, *Bach*; Sonatas Nos. 1 and 6, *Mendelssohn*.
- Mr. H. C. J. Churchill, Maze Hill Congregational Church, Greenwich—Toccata and Fugue in D minor, *Bach*; Toccata, *Dubois*; Question and Answer, *Wolstenholme*; Imperial March, *Elgar*.
- Mr. Allan Brown, Wesleyan Church, Dartford—Symphony in E minor, *Holloway*; Aubade, *Bernard Johnson*; Fugue, *Rubke*; 'Finlandia.'
- Mr. John Pulein, St. Mary's Cathedral, Glasgow—Fantasia on 'Forty days and forty nights,' *Wallace*; Prelude 'O Lamb of God,' *Bach*; Chorale No. 2, *Franck*; Scherzo, *Gigout*; Prelude on 113th Psalm, *C. Wood*.

ORGAN APPOINTMENT

- Mr. William H. Stocks, organist and choirmaster, St. Margaret's Episcopal Church, Newlands, Glasgow.

Letters to the Editor

THE LATE GERVASE ELWES

SIR,—I am desired by Sir Edward Elgar and the committee of the Gervase Elwes Memorial to ask you if you would be so kind as to insert this notice in your next edition.—Yours, &c.,

6, Howley Place, W. 2.
Paddington 5588.

H. ELWES, Hon. Sec.
(Mrs. Rudolph Elwes.)

February 28, 1921.

GERVASE ELWES MEMORIAL

President: SIR EDWARD ELGAR.

Vice-Presidents:

His Eminence Cardinal Bourne.
Field-Marshal Lord Grenfell.
G.C.B., &c.

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Mrs. Rudolph Elwes, Hon. Secretary.

It is proposed to raise a public memorial to Mr. Gervase Elwes, and a committee is being formed for that purpose. The precise form of the memorial must depend on the support obtained. But the general idea before the committee is that a man so eminent for generosity and self-effacement would be best commemorated by some scheme in the cause of music which has those characteristics. An appeal for support will be issued as soon as the general committee is constituted and a definite scheme decided upon.

THE ORGAN WORKS OF BACH

SIR,—I fancy in playing his 'Ein' fest Burg' Prelude Bach would nowadays couple the Tuba to the Choir organ (if it were not already there) and 'thumb' on the lower keyboard the tune in the last eight bars. This is wonderfully easy if one freely uses both thumbs.—Yours, &c.,

6, Roebuck Road,
Rochester,
March 3, 1921.

ALFRED H. ALLEN.

THE SACKBUT, ETC.

SIR,—It is surprising to me to find 'Feste' suggesting that I think 'advanced' has, necessarily, any connection with date: his attempts to prove that he meant what he did not say are more laborious than convincing. A musician is said to be 'advanced' in the same way that a writer on ethics, politics, or psychology is similarly referred to—i.e., he has pursued his researches or work further along certain lines than other people, either his predecessors or contemporaries. The word has this especial significance—one that is understood and accepted by most educated people—entirely distinct from the idea of *supercession* implicit in 'Feste's' use of the word in connection with Satie and Wagner. It is difficult to resist the conclusion that your contributor is juggling with the varying implications of the word.

'Feste' is surprised that anyone should be able to describe the 'Totentanz' as a superlative masterpiece. There are some of us who are surprised that anyone with any critical faculty should be able to find anything in the 'Planets' but a salmagund of trivialities, current clichés, and bombast. The fact that this can gain the frantic approval of a Queen's Hall audience, signifies in itself nothing. An erotic contralto belching the moving strains of 'Homing' can achieve as much. The point about my counterblasting three is that one and all of them are critics of cultured taste and penetrating discrimination. Any one of them is worth a round dozen newspaper reporters. I am unfortunately not at liberty to reveal the identity of the 'young British composer,' but his name is one of power in 'progressive' musical circles in England.—Yours, &c.,

KAIKHOSRU SORABJI.

175, Clarence Gate Gardens,
Regent's Park, N.W. 1.

'Feste' writes: Having been familiar with the *Sackbut* from cover to cover since its appearance, I may claim to know rather better than Mr. Sorabji what I meant when calling it 'advanced.' Nobody knowing its attitude over the later Stravinsky works could regard it as 'advanced' in the sense of its being ultra-modern. In the March *Sackbut*, by-the-by, 'P. H.' says that I expressed surprise at the fact that 'a work unanimously applauded by the press in general ["The Planets"] should have seemed other than a masterpiece to the representative of the *Sackbut*.' On the contrary, I said I had no difficulty in realising that one may hear 'The Planets' and dislike it. What puzzled me was that an experienced musical critic should be able to describe Liszt's 'Totentanz' as 'a superlative masterpiece.' It still puzzles me. Mr. Sorabji's summary disposal of those who saw anything good in 'The Planets' is amusing. The three people who agree with him are 'critics of cultured taste and penetrating discrimination.' The others are waved aside as (1) a gang easily moved by a sloppy ballad, and (2) 'newspaper reporters.' This method has an advantage over argument in that it is easy and expeditious, but it may lead to embarrassment some day if, in one of his not infrequent disputes, Mr. Sorabji finds 'the newspaper reporters' on his side, and the 'counterblasting three' against him. Where then will be the 'cultured taste and penetrating discrimination'? I think I can guess.]

'TA-RA-RA-BOOM-DE-AV'

SIR,—Your correspondent Mr. Horwill, in referring the curious to Beethoven's Clarinet Trio, presumably indicates that therein is to be found the tune of the verse of this once popular song. I have forgotten how the verse goes, so cannot verify this, but neither he nor your amusing contributor 'Feste' seems to be aware that the vital part of the famous 'chorus' is found arrayed in gorgeous orchestral apparel as one of the principal themes of Wagner's 'Huldigungsmarsch.'

'Surely there is Something, if we could but find out what it is! O unfathomable deeps!' as Sir Owen Seaman makes Miss Marie Corelli say, for in South Africa, among the natives, I have heard this tune given with great gusto on the 'Kaffir piano' (a series of empty Lyle's golden-syrup

tins nailed to a board), whereon, together with 'God save the King,' it represents 'Englishman's music' to the Kaffir and Hottentot.—Yours, &c.,

FELIX WHITE.

28, Hildrop Crescent, N.7,
March 7, 1921.

BLIND MUSICIANS AND THEIR WORK

SIR,—The National Institute for the Blind, in drawing attention to a unique edition published under its auspices, viz., the 'National Institute Edition of the Works of British Blind Composers,' desires to make it known that it exists solely and entirely for the benefit of the blind composer, and that the Institute itself derives no profit whatever—very much the reverse—from sales. None but serious works are eligible for its catalogue, no inducement being held out for anything cheap or second-rate. Every one of its contributors is a professional blind musician of known and genuine ability and training. The utmost pains have been taken by skilled experts to secure a faithful transcription from the composer's original 'Braille' copy into Staff notation. The National Institute believes that a worthy contribution to musical art will be the result, and its catalogue may be obtained on application to the Institute, 224, Great Portland Street, W.1. The one and only object of the Institute has been further to assist blind composers to secure that recognition which by their ability and indomitable courage they have assuredly won for themselves amongst the musicians of the land.—Yours, &c.,

EDWARD WATSON

(Music Publications Adviser to the National Institute).

224-6-8, Great Portland Street, London, W.1.
February 15, 1921.

Sixty Years Ago

From the *Musical Times* of April, 1861:

A PROFESSIONAL LADY wishes an engagement in a Catholic Church (in town) as principal Soprano. Can also take the entire management of the choir, organ included. M. A. P., 7, Wilton Terrace, Wilton Road, Pimlico, S.W.

A MATEUR SINGERS (Gentlemen) are required to form a Choir for a City Church, which is well attended. Apply to A. B., 5, North Place, Gray's Inn Road.

MISS J. J. CRUICKSHANK

(Member of the Bach Choir, under Professor W. Sterndale Bennett, Mus. Doc.), Teacher of the Pianoforte and Singing. Terms, Two Guineas per Quarter for two hours a week; One Guinea for one hour a week. Address, 4, Thurlow Place, Hackney Road, N.E.

NEWBURY.—A new organ, built by Messrs. Hughes & Co., of Albany Street, Regent's Park, for the Wesleyan Chapel at this place, was opened on March 17. The instrument is a small one, with a single manual, and a separate row of Bourdons for the pedals. Mr. Wheeler presided on the occasion. Much satisfaction was expressed by the congregation at the tone and finish of the organ.

STINCHCOMBE.—On Tuesday, the 5th ult., 'The Messiah' was performed here under the superintendence of Captain Prevost. The performers consisted of a number of the Captain's friends, together with the Stinchcombe and Risley Choirs. The performance took place in a barn, which was ornamented and converted into a concert-room for the occasion, and the audience were highly gratified with the treat provided for them. On the following evening a secular concert was got up under the same auspices, which was very successful.

WANTAGE.—A new organ, built by Mr. Allen, of Bristol, has been erected in the Old Parish Church of this town. It is a large instrument, and has thirty stops—that is to say, it will have thirty stops some day, but at present only twenty stops are in the case. The rest are delayed for additional funds. It is reported that the organ, as far as it goes, is a fine one

SIXTY YEARS AGO—*continued.*

Now ready, the 35th thousand of

HYMNS ANCIENT AND MODERN, for use in the Services of the Church; being the New Hymn-book that has been long in preparation by a Committee of Clergymen. Price, in cloth, 10d.; in limp roan, 1s. 6d.; or per dozen, from the publishers, 8d. and 1s. 2d.; or per 100 (in cloth), 6d. each, to clergymen only, on application to Rev. Sir Henry W. Baker, Bart., Monkland Vicarage, Leominster.

Obituary

We regret to record the following deaths:

Rev. W. MEREDITH MORRIS, B.A., Vicar of Clydach Vale, Tonymandy, South Wales, on March 4, aged sixty-eight. This distinguished musical cleric was a fiddle enthusiast whose reputation was not confined to these countries. For close on forty years he had been investigating the history of violin-making in Great Britain and Ireland, and in 1904 published his book on 'British Violin Makers,' of which a second edition, enlarged and revised, was published last year. Of the latter work, it is the barest justice to say that it is the best book of its kind before the public, and must have entailed enormous research. All his spare time and most of his holidays for thirty-six years were given to the pursuit of his favourite hobby, and he had been known to travel two hundred miles to examine an old fiddle. 'If I have laid myself open to the charge of having written too enthusiastically about the fiddle,' he wrote in the Preface to his famous book, 'my apology is that I could not write coldly about a dear, blessed, little "creature" that has been of untold comfort to me.' He contracted a severe illness in the spring of last year, and though he rallied somewhat in the autumn, there was really no hope for the start. In private life he was a most lovable character, and his loss will be keenly felt.

BENJAMIN CARELLI, which took place at Naples on February 15, at the age of eighty-eight years. In him, Italy loses one of her most famous singing masters, famous not only for the host of Italian singers who have passed through his hands, but also for the large number of foreigners, especially Americans, who flocked to his studio to learn his secrets. A Deacon of Naples Conservatory, he was also well-known at Rome, particularly during the last few years, since the management of the Costanzi had been in the hands of his daughter Emma, one of his foremost pupils. Carelli published various text-books of singing, the best known perhaps being 'Storia di un respiro' (History of a Breath). An indefatigable worker, he was actively engaged in teaching up to a few years ago, and his death has been the occasion of affectionate tributes to his memory from innumerable old pupils in all parts of the world.

J. E. VERNHAM, on March 3, at the age of sixty-seven. He was for many years organist and choirmaster of St. Paul's, Wilton Place, S.W., and succeeded Dr. Monk at King's College, London, in 1889 as professor of vocal music and organist of the College Chapel. He was the author of primers on musical theory and the training of boys' voices.

SOME RECENT TENDENCIES IN COMPOSITION

A good audience assembled to hear Sir Charles Stanford's paper on the above subject before the Musical Association on January 18. The lecturer said he was and had been always essentially a Progressist, and welcomed every innovation, however unfamiliar, provided it made for the enhancement of beauty; but certain facts jumped to the eyes. There was an inordinate love of writing 5ths consecutively. This was not progress, but retrogression; it was going back to the old diaphony. No sensible man disliked nice 5ths—and there were such—but of all things in music, 5ths were the most difficult to handle without discretion and without intimate knowledge, and too many wrote them indiscriminately—many for the reason that they were 'told not.' 5ths were prohibited because they were ugly. They were as ugly now as they had ever been, and ever would be, world without end, because most probably their ugliness depended upon natural phenomena

and not upon individual taste. The return of diaphony was the return of a relic of barbarism, or, rather, an attempt to advance music upon lines which later genius found to be as impossible for beauty as it was disagreeable acoustically. If it prevailed, then good-bye to beauty.

The second tendency was to worship and enlarge upon the idea of the whole-tone scale, which was applicable only to the pianoforte, the organ, and the harp. For stringed instruments it was a physical impossibility. If it were not that it relied upon every note in the scale, except the octave, being out of tune, it would not exist at all. To rely upon it was to emphasize all the worst features of equal temperament. Much of the difficulty experienced in preventing choral singing flattening was due to the ascendancy of pianoforte tuning. All the great masters, from Palestrina to Brahms and Wagner, were trained upon the true scale. From Bach onwards they accepted equal temperament for such instruments as were essential for its existence; but they wrote for the true scale and not for the compromise. The tendency of the whole-tone scale was to make for impurity of intonation. That was not progress, but retrogression. If it prevailed, good-bye to nature.

The third tendency was to overcrowd modulation. The physical ear was by nature incapable of assimilating too rapid and too closely-textured modulation. If modulations which seemed on paper to be perfectly feasible and workable proved too rapid, it was impossible for the ear to differentiate them and to give each of them its proper value. The result upon the listener was fog. Even in his very latest works, Beethoven was supremely careful upon this point. Music may have become more complicated, but the human ear was now as it ever had been. For extra complication it wanted extra time. Some ears were more experienced and quicker than others, but it was no use to write music solely for the highly cultivated ear. It was not by such procedure that the great masters made their appeal and ensured immortality.

Another modern tendency was to neglect Diatonics and to rely upon Chromatics, but if the latter were made the basis, where were we to turn for superchromatics? We were as yet incapable of grasping a third- or a quarter-tone. Though Wagner was chromatic by nature, when he wanted to accentuate his great movements he returned to diatonics. Music which relied upon colour rather than upon drawing might have its fascinations, but as all pictures which had done so had failed to hold the field, so would chromatic music. If chromatics prevailed, then good-bye to simplicity.

Music sprang of two essential elements, rhythm and melody. The lecturer feared that melody was nowadays anathema. Why? Not because it had been there and was rejected, but because it had never been there at all. No one who had ever written a good melody rejected it. He might improve upon it, but he would not turn his back upon it. Many could concoct a well-sounding score, but very few could write a melody. To this paucity of invention was largely due the prevalent seeking after programme music. The story was often relied upon to supply the lack of form and of theme. Writers forgot that such compositions must rely on themselves and not on their analyses or their titles.

One of the most curious and inexplicable signs of our times had been the hero-worship of Mozart by the disciples of so-called modernity. Of all the composers of the past they had chosen the very one who represented the complete antithesis of all their theories. He was a great master of technique, but also a great master of concealing it, and the new admiration for him cannot but be on the basis of an absolute opposition to his principles. We lived in the days of Monteverde, not in those of Palestrina. Experiment was worshipped. It was not without its uses, nor was the music of Monteverde, but Palestrina lived and Monteverde was no more.

What we wanted to see was if under the gorgeous panoply of colour there lay a real invention of beautiful music without which all was vanity. The most naturally gifted composer would never progress unless he knew his technique so completely to perfection that he had reached the point of forgetting. It was once truly said, 'We cannot write any more with such beauty as Mozart, but let us write with such cleanliness.' We could not do better than write as we

sincerely felt, which meant we were trying to attain beauty, nature, and simplicity; and not for effect, which would lead into unhealthy extravagance. If we could not attain to the former, let us at least eschew the bizarre.

ROYAL ACADEMY OF MUSIC

The R.A.M. Club held its first social and musical evening, under the presidency of Dr. H. W. Richards, on Saturday, February 26, when an exceptionally large gathering of members and friends, including Sir Edward Cooper and Lady Cooper (who with the president received the guests), filled the Duke's Hall and spent a most enjoyable evening. The musical part of the programme included two String Quartets by Dvořák and Ravel, played with beautiful tone and finished ensemble by the Spencer Dyke Quartet, and Moussorgsky's 'Tableaux d'une Exposition,' of which Miss Winifred Christie gave an interesting interpretation and secured a double encore.

During the interval the president said how delighted everyone was to see Sir Alexander Mackenzie again with them after his enforced absence during the previous term. After thanking the secretary, Mr. Percy Baker, and the committee for their efforts in bringing the evening to such a successful issue, he said that he felt the Club should fulfil a most important part in the social life of the R.A.M., and he hoped it would do this in the future even more than it had done in the past. He looked forward to the Club rendering great assistance in celebrating the centenary of the founding of the R.A.M., which was taking place next year.

A chamber concert took place on Wednesday, March 2, the programme of which included several compositions by present students. The most interesting of these were three pieces for two pianofortes, entitled, 'On the War-path,' 'Pastorale Scene,' and 'Heard at the Cinema,' admirably played by the composer, Mr. Alan Bush, and Mr. Reginald Paul, who also contributed pianoforte pieces by Bach, Leonardo Leo, and John Bull. The other instrumental items included the first movement from Saint-Saëns' Sonata for pianoforte and violoncello (Misses Lillian Southgate and Vera Mitchell), a movement from Dvořák's Pianoforte Quartet, and Swinestead's Polonaise for pianoforte (Miss Irene Hyman). The vocal items included Mackenzie's 'Lift my spirit up to thee' and Bantock's 'Song of the Genie,' in addition to songs by Miss Claudia Lloyd, Mr. Russell Chester, and Miss Kathleen Levi, all of whom showed much promise.

On Friday and Saturday evenings, March 11 and 12, the students gave two performances of Görging Thomas' opera, 'Nadeshda,' under the direction of Mr. Cairns James and Mr. Henry Beauchamp. On Monday evening, March 14, an invitation performance of 'David Garrick' was given in connection with the endowment fund to establish a musician's bed in the Elizabeth Garrett Anderson Hospital. The cast was selected from those who took part in the performances last term, and the production was under the direction of Mr. Acton Bond.

In July, 1922, the R.A.M. will celebrate its centenary, it having been founded in 1822. There are various schemes under consideration by which the completion of a hundred years of invaluable work in the cause of music and musical education in this country may be adequately marked. Full particulars as to the form which the celebrations will take will be announced in due course. At the present time the only definite arrangement is that these shall culminate in a Celebration Festival extending over the week commencing July 17, 1922, and ending with the Annual Prize Distribution. In order that all the arrangements may be carried out in a manner worthy of such an important landmark in the life and history of the Academy, a large representative General Committee is in process of formation, and smaller committees are already considering preliminary arrangements.

The following awards have taken place:

The Charles Mortimer Prize (Composition) to Cecil M. White (a native of London). The adjudicator was Mr. John E. West.

The Sterndale Bennett Prize (Pianoforte) to Cicely Hoyer (a native of London), Denise Lassimonne being highly commended, and Irene Hyman and Vera Rimmington commended. The adjudicators were Miss Harriet Cohen, Miss Dorothea Vincent, and Mrs. Marion J. H. Cole (*née* White).

The Goldberg Prize (Contraltos) to Isobel McLaren (a native of Edinburgh), Gladys M. Rolfe being very highly commended. The adjudicators were Misses Lydia John, Hannah Jones, and Phyllis Lett.

The Walter Wilson Cobbett Prize (Quartet Playing) to Harold Gilder, Mary Holmes, Eileen Wright, and Leonard Vallage. The adjudicator was Mr. W. W. Cobbett.

The Lent Term ends on April 2, and the Academy re-opens after the holidays on Monday, May 2.

THE GLASGOW ORPHEUS CHOIR

We are glad to hear of the proposed visit to London of the Glasgow Orpheus Choir. This body of singers, conducted by Mr. Hugh S. Robertson, has won a great reputation in the North, and echoes of it have often reached London. Once the Choir came to Queen's Hall; last season its activities extended from Birmingham to Aberdeen. Since 1912 the Choir has made a speciality of Scots music—traditional and modern—and in consequence of the great popularity of its programmes the concerts at Glasgow have sometimes to be expanded into three- or four-day festivals. It is to sing at the Albert Hall on April 9, when the programme will include old Scots Psalm Tunes, arrangements of folk-songs—Lowland, Highland, and Hebridean—and part-songs by Holst, Elgar ('Death on the hills'), and Rutland Boughton.

THE CARNEGIE TRUST

The seventh annual report of the Carnegie United Kingdom Trust contains matter of great interest to musicians. It is well known that the Trust undertakes to publish six British compositions each year. Out of fifty-two that were submitted in 1920 the adjudicators chose the following:

E. L. Bainton	Concerto-Fantasia for pianoforte and orchestra.
Ina Boyle	Rhapsody for orchestra, 'The Magic Harp.'
Learnmont Drysdale	Overture, 'Tam o' Shanter.'
Ernest Farrar	Suite, 'English Pastoral Impressions.'
Herbert Howells	Rhapsodie Quintet for clarinet and strings.
Cyril Scott	Nativity Hymn (Crashaw), for baritone, chorus, and orchestra.

The trustees announce that for the future, beginning with the adjudication of 1922, they will offer publication of chamber music, but in the case of orchestral and operatic works only MS. copies of the full score and sets of parts will be available.

Other musical activities of the Trust are to include:

- (1) The further assistance of Choral Competition Festivals. A grant of £2,000 has been sanctioned for 1920-21 to the committee presided over by Lady Mary Trefusis.
- (2) Guarantees to orchestral and chamber music parties and to dramatic parties touring in the smaller towns.
- (3) A further grant to the Royal Victoria Hall.

There is still to be mentioned the great scheme for the publication of Tudor music. MSS. from Cathedral and other libraries are being collated by experts. The arrangements for publication are completed, and the first volume is being engraved. The edition will be in ten volumes, which will contain about a third of the MSS. collated. The following is a quotation from the words of Sir Henry Hadow in the prospectus:

'I do not know whether it is quite realised that it is not a question of a mere library edition of a classic; it is the most important musical discovery ever made—far more important than Grove's discovery of the Schubert manuscripts at Vienna. If you could imagine that the Elizabethan drama had been lost and now rediscovered, it would not be an extravagant parallel.'

BRITISH MUSIC AT PARIS.

It is still difficult for British musicians to persuade any but themselves that our composers are producing music to compare with that of any other nation. The only way to convince the foreigner at present is to take British music to him and make him hear it, but so far there have been few with the courage to do this. There ought to be as many recitals of British music at Paris, for instance, as there are of French music in London. Until this form of international exchange becomes a habit we have to be content with acclaiming the pioneers from this side, and among them we now place Miss Gladys Moger and Mr. Lloyd Powell. Their recital at the Salle Pleyel on February 25 was—with the exception of two Italian songs—entirely British. We have not learnt how it impressed the audience and the Parisian critics, and can only show how it ought to have impressed them by giving a summary of the programme. The pianoforte works were Ireland's Sonata in E minor, pieces by Cyril Scott ('Water Wagtail'), à Beckett Williams, Herbert Howells ('Procession'), and Hollbrooke, and four by Frank Bridge. The songs were by Lawes, Purcell, Albert Mallinson, Herbert Howells ('Gavotte'), Arthur Bliss ('The Thistles'), Lord Berners, Denis Browne, John Ireland ('Earth's Call'), Goossens ('Epigram'), Armstrong Gibbs, and Gerrard Williams ('An Inconsequent Ballad').

Music in the Provinces

(BY OUR OWN CORRESPONDENTS)

BELFAST

The Belfast Symphony Orchestra has continued to give excellent concerts, with Mr. E. Godfrey Brown as conductor. On January 20 the programme comprised Nicolai's overture to 'The Merry Wives of Windsor,' Beethoven's Symphony in C minor, Schubert's Overture to 'Rosamunde,' two Ballets from the same opera, Walford Davies' 'Solemn Melody for strings and organ,' the 'Othello' Suite by Coleridge-Taylor, vocal solo by Miss Eva G. Lynes, and solos by Miss Carrodus Taylor (violin) and Mr. Laurence McCann (violin).

Another concert of the same series, on February 26, comprised the 'Freyshütz' Overture, Beethoven's Symphony No. 4, the 'Tannhäuser' Overture, and a new Overture, 'Andrea del Sarto,' by a local composer, Mr. Cyril Shepherd. Mr. Frank Mullings was the solo vocalist, and Miss Taylor contributed violinello solos.

A chamber concert, on March 1, had a very well-selected and well-performed programme, including Bach's Concerto for two violins, Elgar's Quintet, Schumann's Quartet in A minor, and songs by Mrs. Harry Martin. The instrumentalists were Mr. J. B. Gray (first violin), Mr. F. E. Clarke (second violin), Mr. W. H. Conroy (viola), Miss Carrodus Taylor (violinello), and Mrs. Herbert Warnock (pianoforte).

The season of the Philharmonic Society (which has been a most successful one) was brought to a brilliant conclusion on March 1, when Gounod's 'Faust' was presented for the first time by this Society. Berlioz's 'Faust' had been several times performed, but not Gounod's setting of the strange old story. There was an overflowing audience, and general appreciation of the performance. An excellent cast of artists took the solo parts, comprising Miss Marjorie Claridge, Mrs. John Seeds, Mr. Maurice d'Oisly, and Mr. Robert Radford. The minor parts were sustained by Mrs. Pickering, Mr. F. M. Stevenson, and Mr. William Curran. Mr. E. Godfrey Brown conducted, and choir and orchestra showed how carefully they had been prepared by him.

'The Cries of London' are keeping their reviver, Sir Frederick Bridge, busy. He is announced to lecture on them at the Royal Institution on March 18, at Crosby Hall, Chelsea, on the following day, and at Leighton House in the near future in aid of a charity. The 'Cries' have recently been given with great success in various parts of the country, in some cases under Sir Frederick's direction.

BIRMINGHAM

The Birmingham Festival Choral Society once more relied on Bach's B minor Mass at its concert at the Town Hall on February 16. The occasion was the third annual performance of the work by this Society, and a more severe test of a choir's capabilities could not be found than this great classic, whose enormous difficulties only the best-equipped choral bodies can hope to cope with. It is gratifying to record that our premier Society's laudable efforts reached a high standard of excellence. Sir Henry Wood was in his element, and was well served by the orchestra and principals, the latter comprising Miss Carrie Tubbs, Miss Margaret Balfour, Mr. Sidney Pointer, and Mr. Edward Dykes. Mr. C. W. Perkins was the organist.

The last of the 'international celebrity' concerts of the season was given at the Town Hall on February 17 before a large and enthusiastic audience. The Royal Albert Hall Orchestra, conducted by Sir Henry Wood, made its first appearance here on this occasion. Its splendid constitution and masterly technique were a veritable revelation, but more than anything was the engrossing sonority of tone. In Tchaikovsky's 'Francesca da Rimini' with its striking *Finale*, the players reached a climax of almost superhuman intensity. There was no symphony, but on the whole the programme was well chosen and attractive. Miss Lela Megane was the vocalist.

The fourth Quinlan concert of the current series, given at the Town Hall on February 18, was the most enjoyable orchestral concert held this season, but unfortunately it failed to attract music-lovers. Yet the public is hardly to be blamed for this, because at Birmingham we have not a moving population as at Manchester or Liverpool, and three grand orchestral concerts on three successive evenings is a big order when it is considered that the attendance at these events depends on practically the same patrons, who are not likely to be able to support three concerts in succession. The absentees, however, missed hearing a very fine orchestral programme. The executive was the Beecham Orchestra, conducted by Mr. Albert Coates. The rank and file of this splendid organization would be hard to surpass, especially if directed by so great a conductor. Brahms' fourth Symphony and the Prelude and Liebestod from 'Tristan and Isolde' were the chief items. Miss Hilda Dederich played the solo part in César Franck's 'Symphonic Variations' for pianoforte and orchestra. The soloist displayed splendid technical skill and musicianship. Mr. Mostyn Thomas was the vocalist.

M. Sibelius honoured Birmingham on February 20 by conducting the Sunday concert at the Theatre Royal. In his third Symphony, the tone-poem 'En Saga,' 'Valse Triste,' the 'Valse Lyrique,' and 'Finlandia,' the City of Birmingham Orchestra quite distinguished itself and seemed to give the utmost gratification to the composer. Four songs were very pleasingly sung by Miss Doris Watkins. An extra contribution to the concert, that was not announced in the programme, was the slow movement from the guest-conductor's Violin Concerto, played by Mr. Alexander Cohen, the excellent leader of the Orchestra, accompanied on the pianoforte by Mr. Appleby Matthews. Sibelius' music is easily grasped, and denotes great originality of treatment. It is generally believed that his thematic material is largely derived from folk-melodies; but Madame Rosa Newmarch, the writer of a most interesting brochure on the composer, was informed by him that the melodies in 'Finlandia' and 'En Saga' are entirely his own.

Another musical event of special interest was a 'Bantock' vocal recital given at the Town Hall on February 21, and arranged by Mr. Appleby Matthews, who shared with Prof. Bantock the duties of accompanist. The 'Sappho' songs, the beautiful 'Songs from Arcady,' some Chinese songs, along with the musical settings of several of Browning's poems from the 'Dramatic Lyrics' and the Epilogue from 'Ferishtah's Fancies' made a splendid selection, in which the composer was fortunate in having for its interpretation two such fine artists as Miss Astra Desmond and Mr. Frank Mullings. The concert stands out as a unique event in this season's music. M. Sibelius was one of the many musicians present.

Another welcome function was the very fine concert by the Birmingham Chamber Concert Society at the Royal Society of Artists' Exhibition Rooms on February 22. With an array of such accomplished artists as the Catterall String Quartet, and the refined pianist, Mr. Wilfred Senior, the performances of Elgar's Quintet, Op. 84, and César Franck's Quintet in F minor—both works for pianoforte and strings—were the finest yet heard in this city. Perfect unanimity, wealth of tone, and expression were never lost sight of.

The Birmingham City Orchestra has extended its activity in inaugurating orchestral concerts for children, two of which (afternoon and evening) were given at the Town Hall on February 26, under Mr. Appleby Matthews' conductorship. The chief items presented were Elgar's 'Wand of Youth' Suite, No. 1, the 'Peer Gynt' Suite, and the 'Unfinished' Symphony. But probably the most appreciated item was the *Pizzicato* from Debussy's 'Sylvia.' Considering the success the concerts attained, the experiment will no doubt be repeated.

Another concert in aid of the Institute for the Blind was given at the Town Hall on Sunday evening, February 27, under Mr. Sidney Stoddard's direction. The artists were Miss May Bennett, Miss Nancy Guest, Mr. Walter Messinger, Mr. Ernest Brian, Miss Florence Hillier (solo pianoforte), Mr. Paul Beard (solo violin), and Mr. Michael Mullinar (accompanist). A welcome feature of the occasion was the admirable singing of the Wolsley Male-Voice Choir, under Mr. W. E. Robinson.

Owing to the success of 'Cosi fan Tutte,' as revived at the Repertory Theatre last year, two more performances were given at the same venue on February 28 and March 1, with the same cast of principals as before. It may be recalled that the opera was first produced at Vienna in 1790. In spite of its foolish libretto, its sparkling music is still so attractive that its revival by most capable artists was quite justified.

At the Grosvenor Rooms, Grand Hotel, Miss Rosemary Savage, a pianist of more than ordinary artistic attainments, gave a pianoforte recital on March 2, assisted by Miss Margaret Harrison (vocalist).

At the Royal Society of Artists' Exhibition Rooms on March 3, Miss Marjorie Sotham, a clever and versatile pianist, gave a drawing-room concert at which she introduced for the first time here Ildebrando Pizzetti's Sonata for violin and pianoforte, played with skill and technical facility by Miss Murray Lambert and Miss Sotham.

Dr. Goodey gave a somewhat unique vocal recital before the local branch of the British Music Society on March 4. The songs, which covered a wide range of vocal art, were preceded by some interesting explanatory dissertations.

Mr. Paul Beard, our local violinist, gave a highly interesting chamber concert at the Royal Society of Artists' Rooms on March 8, when he introduced Herbert Howells' Quartet in A minor, Op. 21, played by Messrs. Michael Mullinar, Paul Beard, Frank Cantell, and Leonard C. Dennis. Miss Dorothy Howell, the pianist and composer, played three of her own pieces and the pianoforte part in Granville Bantock's Sonata in F ('Colleen') for pianoforte and viola. Mr. Paul Beard undertaking the viola part. The vocalist was Miss Eveline Stevenson.

The outstanding event of our musical season was undoubtedly the performance of the 'Choral' Symphony at the Town Hall on March 9, on the occasion of the City of Birmingham Orchestra's fifth symphony concert. The indefatigable conductor, Mr. Appleby Matthews, had left no stone unturned to make its representation worthy of a great city. While it could not be expected that Mr. Matthews and his rank and file could in any way realise the grandeur of the memorable performances under Richter, yet in justice to his enthusiastic efforts and of those under him it must be stated that the results were surprisingly great and in some instances wonderful. The chorus was drawn from Mr. Appleby Matthews' choir, which is rich in sopranos and contraltos. They certainly showed remarkable sustaining power, and the orchestra too is entitled to a just appreciation of its laudable efforts. The programme also contained the Overture to 'Egmont,' and Beethoven's Violin Concerto, the solo part of which was played by Mr. Alexander Cohen, the leader of the Orchestra, with consummate artistry.

BLACKBURN

The Blackburn Philharmonic Choral Society gave an excellent concert at the Public Hall on February 14. The two choral items were Stanford's 'Ave Atque Vale' and Parry's 'Pied Piper.' With Mr. John Booth as the Piper, Mr. Tom Barker as the Mayor, and the Hallé Orchestra playing the accompaniments, the ensemble effects were excellent.

An interesting feature of the programme was Dr. F. H. Wood's new Violin Concerto in three movements, played by and dedicated to Mr. E. Romaine O'Malley, the deputy leader of the Hallé Orchestra. The cordial reception of this new work, and the obvious interest taken in it by the orchestral players, were alike encouraging to the composer, who conducted this first performance of his work. Miss Margaret Balfour made her first appearance before a Blackburn audience, and was warmly received.

BOURNEMOUTH

By the time these lines appear the Bournemouth Symphony Concerts will have entered the last lap of the 1920-21 season, for the opening days of May herald the approach of the town's less active period in musical affairs.

On the five Thursdays falling within the period February 10 to March 10 there has been no lack of interest in the ingredients of the various programmes nor in the manner in which they have been served up. A revival of Elgar's second Symphony at the nineteenth concert provided a theme for considerable discussion among musicians. This important work had not been heard here for several years, and its performance on February 10 again gave occasion for much argument regarding the position it occupies in comparison with other symphonies of modern times. The E flat Symphony is unquestionably a very impressive work, and is also, in the writer's opinion, a distinct advance on the composer's earlier symphony, but in both compositions much that is moving, and even inspiring, is overshadowed by the many pages that sound ponderous if not somewhat laboured. Mr. Dan Godfrey and his remarkably alert instrumentalists were in splendid form at this concert, and the performance of the Symphony was a triumph for all concerned. The rest of the programme was made up of an attractive reading of Mozart's Violin Concerto in A, by Miss Leila Doubleday, and a very acceptable transcription by Dalhousie Young of Schumann's Toccata, which the arranger himself conducted.

It was a happy thought of Mr. Godfrey's to invite M. Sibelius to participate in the concert proceedings on February 17. Sibelius is one of the composers of to-day whose works—or, at any rate, a few of them—are to be found in the repertoire of almost every amateur musician, and this fact, coupled with the natural public inquisitiveness to view an eminent personage at close range, accounted for an enormous house at the twentieth concert—indeed, the audience was the largest ever known at a Bournemouth Symphony Concert. The distinguished Finnish composer conducted three of his works—'Valse Triste,' 'Finlandia,' and the Symphony in C major (No. 3). The last-named composition had not previously been heard at Bournemouth, and while it is possible to conceive a more convincing reading than that which the composer presented, yet it is at least presumable that we could have had no more authoritative one. Unfortunately, the Symphony did not make a great impression. The preponderance of so much music of a coldly bleak and desiccated type chills as would the sight of brittle, sapless limbs of trees in a dead forest. Mr. Godfrey's modest share in the proceedings consisted only of the accompanimental responsibility in Tchaikovsky's B flat minor Pianoforte Concerto, the solo music in which was played with the utmost resource and dexterity by Mr. Edward Isaacs, who proved a decided acquisition to the list of solo performers at these concerts.

On February 24 Brahms' Symphony in F was played with rare finish, the fine reading being greatly appreciated by a warmly approving audience. A noteworthy event on this occasion was the first performance of a Violoncello Concerto by John David Davis, the soloist being Jacques van Lier. The composition has many good points, but is rather over-larded with technical difficulties which really do not add anything in effect to the expressiveness of the music. The

extremely exacting passages were, however, cleverly surmounted by the soloist, who undoubtedly presented this ingenious Concerto to its very best advantage. Nor must we overlook Mr. Godfrey's unfailing reliability from the orchestral point of view.

Schumann's *D minor Symphony*, Strauss' '*Don Juan*', Saint-Saëns' *Pianoforte Concerto in C*—played by Mlle. Juliette Folville in an exceedingly vigorous and brilliant manner—and MacCunn's '*Land of the Mountain and the Flood*' Overture comprised the programme for March 3. That '*Don Juan*' rivals '*Till Eulenspiegel*' as the high-water-mark of Strauss' genius is the opinion of many. At the concert under review the first-named work was played so exceptionally well that even the most determined opponents of the composer's methods must have been hard put to it to resist its appeal. Schumann's romantically conceived *Symphony* was also played with much insight into its poetic issues.

Berlioz's '*Fantastic*' *Symphony* was an attraction to many on March 10. To those persons, however, who prefer classic poise and architectural symmetry to extravagant sensationalism *à la* Gustave Doré the Beethoven *Violin Concerto*, cleverly played by M. Zlatko Balokovic, must have provided keener enjoyment. Mr. Godfrey's well-drilled forces gave us an exciting performance of the highly-coloured *Symphony*, but it is not a work that nowadays will bear very frequent repetition.

BRISTOL

The last month brought some very good music that was quite well supported considering the number of first-class concerts. At the Quinlan fixture on February 14, at Colston Hall, there was a splendid attendance for the third concert of the season, when Mr. Mostyn Thomas, the new Welsh baritone, sang for the first time here. His quality of voice may be characterised as extraordinarily good, but he has much to learn in the matter of using it. Miss Miriam Licette sang Bemberg's '*Nymphes et Sylvains*' daintily. Rosenthal paid a long anticipated visit, and his remarkable technique was again evident in Chopin's *C minor Sonata*, Op. 58, as in his own humoresque on Straussian themes. Madame Suggia, Casals' most notable pupil, played as exquisitely and surely as ever, and had a hearty reception.

West Bristol Choral Society creditably sang Mendelssohn's '*St. Paul*' at St. Alban's Church on February 18, before a fairly good attendance. Mr. Charles Read conducted. The singers need a deeper insight into the art of choral interpretation to overcome manifest inequalities.

It was unfortunate that Colston Hall was so poorly attended on February 21, the occasion being the fourth '*international celebrity*' concert. For those present at this event it proved a glorious 'evening with the past,' the contributions by Miss Rosina Buckman, Mr. Maurice d'Oisly, M. Jean Vallier, and Madame Edna Thornton recalling many old songs and old operas. Miss Marie Hall, whose early days were so bound up with Bristol, played in finished manner a number of pieces with foreign names, but none of the English music for which she has been appealing.

By personally bringing down from London the Beecham *Symphony Orchestra*, with Mr. Albert Coates as conductor, Messrs. Duck, Son, & Pinker, Ltd., on February 25, prevented the fourth Quinlan concert from proving a fiasco. Such spirited conduct, that at the last hour saved the situation, deserves every commendation. As it was, the very large audience at Colston Hall, which knew nothing of this, enjoyed to the full the finest orchestral concert of the season so far. Dr. Vaughan Williams' '*London*' *Symphony* was played for the second time this season, and revealed a new meaning in parts, and Rimsky-Korsakov's glittering '*Scheherazade*' tone-pictures were brilliantly presented. Miss Hiltra Dederich played charmingly in César Franck's '*Variations Symphoniques*,' and Mr. Mostyn Thomas presented an exaggerated idea of the '*Pagliacci*' Prologue. Verdi's '*Credo*' was more in his grasp.

The choir of Trinity Wesleyan Church, specially augmented, gave a praiseworthy performance of Mendelssohn's '*St. Paul*' in the church on February 26, under Mr. H. H. Dennis.

Miss Gladys Moger (vocalist), Miss Helen Cavell (violin), and Mr. Vivian Langrish (pianoforte), gave an unconventional

programme at Victoria Rooms on March 3, when Mr. Langrish, a Bristolian who has made his name heard in London, played with masterly ease the slow movement from B. J. Dale's *Sonata in D minor*. Holst's four songs for voice and violin were also noteworthy.

The Glastonbury Players presented an entertainment of folk-songs at the Folk House on March 6. These old, old ballads and some Kennedy-Fraser Hebridean numbers were sympathetically received.

The Clifton chamber concerts concluded on March 8, at Victoria Rooms, with a programme that showed the advance made at Bristol by this class of music, alike in execution and in appreciation. Madame Adophi (violin), Messrs. Herbert Parsons (pianoforte), Alfred Best (viola), and Percy Lewis (violoncello), were heard under the happiest conditions.

On March 9 and following days, Mr. Louis J. Morley, the organist of Clifton Pro-Cathedral, produced in the spacious hall his new light opera, based on an ancient Egyptian script. A mummy, and the American agent of the Mummy Trust, Ltd., of New York, form the comic relief to a story which is as well told as the book of many grand operas of the day. The musical setting appeals by its lyrical charm, and the choruses are broadly written. A chorus and orchestra of about fifty, aided by a number of principals, gave a performance of '*The Prince of Kulavel*' well above the amateur average.

On March 10, Madame Beverly Skemp and Dr. Norman Sprankling, respectively a vocalist and pianist of much merit, gave a very pleasing recital at Victoria Rooms, their selections and interpretations showing discriminating judgment and excellent technique.

The third fixture of the Bristol Children's Concerts Society was held at St. Mary Redcliff Church on the morning of March 12, when the senior children of the city in large numbers listened to an organ and violin recital by Mr. R. T. Morgan (St. Mary's) and Mr. Hubert Hunt (the Cathedral). Mr. R. O. Beachcroft (Clifton College) gave the explanatory lecture upon the beautiful in music and the art of listening intelligently. The whole idea of the Society's work is very admirable.

'*Elijah*' was chosen for the Bristol Choral Society's concert at Colston Hall on March 12, and there was a magnificent house. The choir is this year better than ever, and, directed by Mr. George Riseley, their performance of the old and favourite oratorio has rarely been surpassed for volume and sweetness of tone. Miss Lilian Dillingham, Madame Edna Thornton, Mr. Joseph Reed, and Mr. Herbert Brown were the soloists. Bristol's premier choral society has vigorously set to work to get back to the normal after the war's ravages—as, indeed, was only to be expected from such a virile organization.

Dame Clara Butt and Mr. Kennerley Rumford gave a concert at Bath Assembly Rooms on February 16, and had an enthusiastic welcome.

CORNWALL

Launceston Choral Society, which, under Mr. C. Stanley Parsonson's direction, does valuable work in the district, gave a programme of unaccompanied part-songs on February 10, the male members making a hit with their interpretation of '*Simon the Cellarer*.' '*The Revenge*' was sung artistically, but without the necessary energy, chiefly through numerical weakness of the male voices. Concerted and solo instrumental music added to the interest of the occasion.

Callington Male Choir, conducted by Mr. J. Jenkin, sang part songs and glees on February 17; and on March 2 the Ladies' Choir associated with the same village was conducted by Mrs. T. P. Thomas in part-songs (including Coleridge-Taylor's '*The Vikings*') and a cantata, '*The Legend of Bregenz*' (Wilfred Bendall). The choir, numbering over forty voices, deserves encouragement.

Mr. J. H. Trudgen was prevented by illness from conducting Marazion Male Choir on March 7, and his place was taken by Mr. E. Round. The choir sang glees and part-songs excellently, though of course under some disadvantage.

The periodical hymn festivals arranged at various centres in Cornwall by Lady Mary Trefusis are producing tangible results. On February 21, 22, and 23, Mr. Geoffrey Shaw met amalgamated choirs and congregations at St. German's, Duloe, and St. Gluvias, his collaborators as organists being severally Mr. H. S. Middleton (organist of Truro Cathedral), Mr. Harold Pinches, and Mrs. Blamey. Mr. Shaw gave much good advice on the choice of hymns and tunes, and their performance.

COVENTRY AND DISTRICT

The spring season in Coventry and district is yielding a large quantity of concerts of varying interest.

At the Coventry Musical Club concert on February 9 the male-voice choir gave an excellent account of itself under Mr. John Chapman, and occasion was taken to inaugurate an interesting discussion concerning the promotion of Sunday evening municipal concerts in the city in winter. It was pointed out that the Corporation week-end park concerts in summer were very successful, and that the introduction of civic concerts from September to April would be a valuable asset to the musical life of the community.

In aid of the Musicians' Orphanage, Miss Margaret Carter promoted a concert at the Coventry Hippodrome on February 12, when Mr. Cecil Lewis and Mr. Harry Denton were heard in convincing performances of tenor and baritone solos respectively. Mr. Albert Fransella contributed flute solos, and Miss Carter played some pianoforte numbers. Other solos were sung by local vocalists with much success.

Coventry Musical Club male-voice choir drew a crowded audience to the Baths Assembly Hall on the occasion of its annual public concert on February 17. The choir acquitted itself well, singing with admirable expression under the direction of Mr. John Chapman. Several local soloists also appeared.

The Rover Orchestra, under Mr. W. R. Clarke, gave its third concert at Albany Road Hall on February 18. The programme included compositions of Schubert, Saint-Saëns, Auber, Amy Woodforde-Finden, Coleridge-Taylor, and Sullivan. Mrs. Oldham and Mr. Walter White, both well-known in the city, were the soloists.

Two concerts given by Dame Clara Butt and Mr. Kennerley Rumford at the Empire Theatre on March 2 attracted very large audiences. This was Dame Butt's first appearance at Coventry since her marriage in 1900. She was supported by Mr. Kennerley Rumford, Melsa (violin), and Vivian Roberts (soprano). Miss Grace Torrens was the accompanist.

Mr. Mathew Stevenson conducted the Armstrong-Siddeley Orchestra at Parkside, on March 5, in a well-varied programme. The selections given included the 'Hänsel and Gretel' Overture, 'Carmen' Suite, 'Gopak' (Moussorgsky), and Gilbert and Sullivan operatic music. The soloists were Miss Nellie Ferguson and Mr. J. H. Campbell. Mrs. Gordon Vickers-Jones accompanied.

The Ordnance Works male-voice choir gave a successful concert in the Baths Assembly Hall on March 10, when Mr. Charles Tree was the principal soloist. In the same building the Coventry Co-operative Select Choir submitted an interesting programme under the baton of Mr. Alfred Petty. Mr. Walter Hyde, of the Beecham Opera Company, was the chief vocalist.

The Coventry Chain Company's Amateur Operatic Society presented 'Ruddigore' in the Works Canteen during the week commencing March 14.

During the Lenten season an attempt has been made to raise the standard of music sung in various Coventry churches. At St. John's, under Mr. John Baker, the choir has sung the Eucharist each Sunday morning to an unaccompanied setting by Ludovico Viadana, a contemporary of Palestrina. The Cathedral and other churches in the city have some interesting music arranged for Easter.

At Leamington a concert given by Dame Clara Butt and party on March 1, in the Theatre Royal, was largely attended.

Miss Joan Cross recently made a great success at Uppminster with a vocal recital. Her programme ranged from Bach to Negro Spirituals.

DEVON

Choral societies during Lent are mainly heard only in the practice-room, and after Easter a burst of choral song is anticipated in all districts. Here and there, however, events of occasional interest may be reported. Barnstaple Church choir recently gave an appealing performance of Dr. H. J. Edwards' cantata, 'The Epiphany,' one of the very best of his choral works. The composer, who is organist and choir-master, accompanied at the organ. A choir of a hundred voices, with orchestra, at Newton Abbot on February 11 were conducted by Mr. Coleridge D. White in a good performance of the cantata, 'Daniel before the King' (Harris), given in aid of the War Memorial. On the same date Sidford Choral Society sang glees and choruses under Mrs. Prendergast. On February 23, 'The Holy City' was sung by Millbrook Choral Society, supported by an orchestra under the conductorship of Mr. E. J. Cooper, the soloists being members of the choir.

Exeter Chamber Music Club has advanced in standard at each music-making, and Dr. Ernest Bullock has been appointed permanent director of the music, he having been the initiator of the enterprise. Membership now numbers two hundred and fifty. An informal concert in February held in the Guildhall was interesting as showing what could be done without previous design. On March 2, a formal concert produced music and performance of distinctly high order. Beethoven's second String Quartet; violin music by Tchaikovsky, Purcell, and Handel; duets for two pianofortes by Bach (C major) and Schumann (Andante and Variations in B flat); vocal quartets by Stanford ('Diaphenia'), Parry ('Music, when soft voices die'), and Elgar ('Spanish Serenade'); and songs by Tchaikovsky ('A pleading' and 'Oh! but to hear thy voice') and Whinfield ('To Althea, from prison'), comprised the programme.

Exeter and district organists have had two meetings recently, the first of which was held in February, when the Rev. R. W. B. Langhorne read a scholarly and helpful paper on 'The Inspiration of the Holy Scriptures' and Mr. H. T. Gilberthorpe (hon. secretary) gave an organ recital. The second meeting took place on March 12, when Mr. F. J. Widgey talked on 'Art and Music' (a rather unfortunate title), and Dr. Ernest Bullock (president) gave a recital.

Mark Hambourg gave a pianoforte recital at Plymouth on February 20, the chief items of interest being by Cyril Scott ('Caprice Chinoise'), Rimsky-Korsakov (dance from 'The Midnight Sun'), and Grainger ('Shepherd's Hey'). At an orchestral concert at Torquay on February 16 a band of thirty-five performers played Schubert's fifth Symphony, Mendelssohn's G minor Pianoforte Concerto (Mrs. W. H. Mortimer being the soloist), the 'Coriolan' Overture, and Suites by Grieg and Lawrence Travers. Dr. H. G. Crocker conducted. On February 20 the Plymouth Division of the R.M.L.I. Orchestra played the 'William Tell' Overture and a suite by Luigini, and was also heard in other enjoyable music. Mr. P. S. G. O'Donnell conducted. It is a blow to orchestral music in the district that Mr. O'Donnell should have left in March to take up his appointment as Director of Music to the Grenadier Guards. Under his direction the R.M.L.I. band has reached a superlatively high standard of performance, which has reacted favourably on other organizations. While Mr. O'Donnell is to be congratulated on his promotion, his removal will be a distinct loss to the west country. His successor is Mr. F. J. Ricketts, of the 2nd Argyll and Sutherland Highlanders, now stationed at Clarendon.

Plymouth Centre of the British Music Society had an enjoyable music-making on March 5 that included concerted and solo instrumental items and vocal solos.

The second of a series of instrumental recitals at Maynard College, Exeter, on March 12, arranged by Miss Mary Alcock, was chiefly interesting by reason of the Brahms Sonata in A, for violin and pianoforte, artistically played by Mr. Milani and Miss Alcock, and some Palmgren pianoforte music contributed by Miss Alcock. Of the latter, 'The Sea' arrested and held attention, and the 'Refrain de berceau' was idyllic in mood. These two artists were joined by Mr. W. L. Sutcliffe in Mendelssohn's Pianoforte Trio in D minor.

DUBLIN

Dr. Esposito's pianoforte recital in the theatre of the Royal Dublin Society on February 14 was a delightful treat. His virtuosity is surprising, although it is now almost forty years since the genial Michele settled in the Irish metropolis. Although many were impressed with his reading of the Beethoven Sonata, yet the delicious interpretation of Chopin's Berceuse was a revelation.

The Royal Carl Rosa Opera Company had a two weeks' engagement at the Gaiety Theatre, from February 21 to March 5, when the popular taste was well catered for. No novelties were presented, but the old fare proved acceptable, especially 'La Bohème,' 'Tales of Hoffmann,' and 'Madame Butterfly.' A most satisfying performance of 'Mignon' was admirably conducted by Mr. Cuthbert Hawley.

Mr. Carl Fuchs' pianoforte and string combination gave a recital at the theatre of the Royal Dublin Society on February 21. It can hardly be said that the ensemble was perfect, but the Schumann Trio in D minor was convincing. Strange to say, the Brahms Trio was not at all adequately interpreted. It is to be feared that the Brahms cult is fast becoming a thing of the past.

Much interest was centred in the string recital at the theatre of the Royal Dublin Society on February 28, when some delightful ancient and modern items were presented. The Scarlatti excerpts were most arresting, and sounded surprisingly modern, while the Handel selection was also very acceptable. Nor did Dr. Esposito forget Mendelssohn, whose works have been strangely neglected in recent years.

The Quinlan concert at the Theatre Royal, on March 1, provided a feast of good things. The names of Mesdames Marie Hall and Evelyn Parnell, and Messrs. Rosing and Mostyn Thomas are quite sufficient to ensure a house. Yet for some reason or another the audience was not enthusiastic, and probably the only item that evoked unstinted applause was Rosing's interpretation of the Russian famine song. As an accompanist Mr. Ivor Newton was satisfying.

Curfew regulations during the winter were hard enough on theatres and concert-halls, but the drastic order of March 3, fixing 9 p.m. as the hour for being within doors, has had a paralysing effect on all social functions, including concerts.

The Dublin University Choral Society gave a very impressive performance of Mozart's 'Requiem' in the Examination Hall on March 4, under the able conductorship of Dr. Hewson. Principals and chorus did their work well, and the orchestra was most capably led by Mr. Arthur Darley. The general impression—although some may consider Mozart's wonderful inspiration (it was composed in November, 1791) as that of a spent genius—endorsed Jahn's verdict, namely, that 'it is the true and legitimate expression of his artistic nature at its highest point of finish—his imperishable monument.'

Miss Culwick's concert at the Abbey Theatre on March 8 was remarkable by reason of the production of a new choral composition by Dr. Larchet, entitled 'The Legend of Lough Rea: the Death Sign,' the words of which are by the late Very Rev. Canon O'Hanlon, under the pen-name of 'Lageniensis.' The piece was well received, and will doubtless be heard of later. Miss Culwick has inherited the gift of keeping together a good choir, and also possesses the magical charm of her lamented father.

Evidently those responsible for the musical services of the churches do not yet realise that organists ought to be paid a much larger salary than in pre-war days. As a proof, a recent advertisement for an important Anglican organ appointment in the city announces the lure of '£40 a year'!

EDINBURGH

The third Reid concert, on February 19, introduced two beautiful works—a 'Serenade' for flute, with string orchestra, and an Elegy for strings, both by F. S. Kelly.

On March 5, Bantock's songs for contralto, 'Sappho,' were excellently sung by Miss Denne Parker, and on March 12 a notable feature was the performance of Madame Adila Fachiri and Miss Jelly d'Aranyi in Bach's

Double Concerto. This concert completed an excellent series, and Prof. Tovey is again to be congratulated on his enterprise.

Miss Jean Jackson, a young soprano, submitted an excellent vocal programme on February 16, and on February 23 another promising soprano, Miss Ethel Caird, gave a similar recital.

The outstanding event of the month was, however, the programme presented by Prof. Tovey and Mr. Hubermann on March 7, that comprised Brahms' three Violin and Pianoforte Sonatas, the performance of which was prefaced by some illuminating remarks by the Professor.

GLASGOW

The annual concert of the University Choral Society, under Mr. A. M. Henderson, took place on March 1. It seems a pity that such a small body should represent the musical life of a great University numbering some thousands of students, but doubtless this is due to the peculiar conditions of Scottish University life. The Society was heard in a quite unambitious selection of part-songs, but a gratifying feature of the evening's music was presented in the customary groups of pianoforte solos unexceptionably played by the conductor. Miss Denne Parker, a lieder singer of distinction, contributed some vocal solos very acceptably. Attendance at this concert debarred the present writer from hearing Mr. Harvey Grace's excellent lecture, delivered under the joint auspices of the British Music Society and the Glasgow Society of Organists. The subject, 'Voluntaries,' was treated in practical fashion, a particularly useful feature being the illustrations, admirably played by the lecturer on the fine organ at College and Kelvingrove Church.

The William Morris Choirs (Mr. W. Robertson and Miss M. C. Greig, conductors) gave a concert of outstanding merit on March 3. The programme, designed on first-rate lines, embraced concerted music ranging from Byrd, Morley, and Weelkes, to modern examples by Rutland Boughton, H. Waldo Warner, and Gustav Holst, and the interpretations were all on the plane of a premier class in a competitive festival. Special mention should, perhaps, be made of Rutland Boughton's 'Early Morn' and Arcadelt's 'Ave Maria,' the Senior and Junior organizations being heard in combination in the 16th century music. The Junior Choir also sang charmingly some accompanied and unaccompanied three-part songs, and members of the Senior Choir gave vocal solos. The programme was also varied by violin solos played by Miss Bessie Spence. The music classes so long and so efficiently conducted by Mr. R. L. Reid in connection with the Young Men's Christian Association, gave their annual concert under their new instructor, Mr. Hugh Hunter, on March 10. The standard oratorios form the staple of these programmes, and on this occasion 'The Creation' was presented. The singing revealed particularly good soprano and bass sections, and the accurate and bright reading of the choruses—always a feature of these performances—was again notable. Praise is certainly due to an organization which succeeds so well in interesting large numbers of young people in good choral music. The solo items were given by Miss Elsie Suddaby, Mr. W. A. Ferguson, and Mr. Robert Murray, and the instrumental part by the Fellows Orchestra, ably supplemented by Mr. Herbert Walton at the organ.

The Glasgow Amateur Orchestral Society, conducted by Mr. H. A. Carruthers, gave a successful concert on March 14. Schubert's 'Unfinished' Symphony was the main item in a programme which also included Berlioz's 'Carnival Romain' Overture and the Overture to Humperdinck's 'Hänsel and Gretel.' Mr. Robert Watson was solo vocalist.

GLOUCESTER

The end of the musical season at Gloucester was marked by the annual concert given by the Gloucestershire Orchestral Society on March 3, and the crowded attendance bore testimony to the popularity of this musical function. The success achieved reflected great credit on the sound orchestral education these amateurs receive at the hands of Dr. A. Herbert Brewer, ably seconded by Mr. W. H. Reed.

Following the custom adopted during the war, the Gloucester Choral Society gave two concerts this season instead of three as in pre-war days. The first was held on January 6, when the two principal works chosen were Elgar's 'The Music-Makers'—its first performance at Gloucester—and 'The Wedding of Shon Maclean' (Hubert Bath). In both works band and choir rose to the occasion and achieved a brilliant success.

The second appearance of the Society, on February 24, provided a masterly performance of Dvorák's 'Stabat Mater.' Included in the programme were C. V. Stanford's unaccompanied Motet in eight parts, 'Ye Holy Angels Bright,' and Elgar's Serenade for strings in E (Op. 20). The season has also been distinguished by a successful concert of the Gloucester Orpheus Society on January 27, under Mr. S. W. Underwood. Many hundreds of children have profited by Dr. Brewer's scheme of organ recitals in the Cathedral arranged specially for their benefit.

HASTINGS

Within a fortnight the Symphony series has included the 'London' Symphony and Hamilton Harty's Violin Concerto, both new to these concerts. Mr. Julian Clifford, it may be noted, was the first provincial conductor to perform Vaughan Williams' much-discussed work, when he produced it a year or two back at Harrogate. To some hearers it has its vague moments, or it is indefinite, obscure, remote, aloof—all these things, but there are pages of rare beauty which seem to promise that the dark places may be made clear by further familiarity. It had a really fine performance, the *Scherzo-Nocturne* with its unique rhythms and orchestral combinations making a direct and lasting impression. Hamilton Harty's Concerto has a sinuous melodic contour, pleasing enough at first, but after a time the ear longs for the curves to be straightened out. The *Finale*, with its frankly Irish thematic basis, is the most convincing movement, and owes much of its effectiveness to the composer's knack of writing violin passages, and to his impeccable orchestration. Miss Murray Lambert interpreted the solo part with rare perception and emotional intensity, though some lapses from perfect intonation militated against its complete enjoyment.

Pianoforte recitals, each one including a concerto, have been given by Miss Fanny Davies, M. Pouishnoff, and M. Siloti. The 'Emperor,' with Miss Fanny Davies at the keyboard, was inimitable for the beauty and dignity of its exposition. Some solos, notably the 'Kreisleriana,' were no less successful, though she might have left Chopin's A flat Polonaise to the sinews of those who cannot approach her in so many other ways. Compared with Liszt's Concerto in E flat, Rachmaninoff's in C minor was a dreary affair, even with such an exponent as M. Pouishnoff, whose two visits have excited such enthusiasm here. His Liszt playing was technically beyond criticism, as also was the Chopin Ballade in A flat, but such feats of virtuosity seldom go with the more subtle qualities of tenderness and finesse which in this instance are in abeyance. M. Siloti was never more characteristic than in the 'Wanderer' Fantasia. With the aid of Liszt's adornments he made it live again, and held his hearers spellbound. Incurably original in all he does, he knows just where to draw the line. His playing, too, of some Russian pieces was unexceptionable.

Brahms' Violin Concerto disclosed some of the great powers of Mr. Albert Sammons when, on March 5, with Mr. Clifford's orchestra, he impressed us as one of the very few who can interpret the work with perfect ease and understanding of its real magnitude. Technically it was without flaw, and we were once more entranced with the player's *cantabile*. Concerts have also been given by the London Trio, M. Zacharewitsch, and Dame Clara Butt, who, with her distinguished party, packed the Royal Concert Hall with an enraptured crowd.

Haydn did not appear at his best in his familiar Symphony in D, which sounded singularly childish. Brahms in the same key received complete justice at another Symphony Concert, while Glazounov's 'Carnival Overture' found the orchestra at the zenith of its form. Weber's Concertstück was really well-played by Mr. Harold Columbatti, and Miss Marguerite Macintyre's remarkable rhythmic instinct had a congenial outlet in Saint-Saëns' C minor Concerto.

The last symphony of the season—the 'Unfinished'—was, in view of the mutability of corporations and ratepayers, perhaps a happy augury for the future, hinting at the return of the Clifford organization next winter. Meanwhile their activities will be exercised at Harrogate, whither they go in Holy Week. M. Pouishnoff and Mr. Julian Clifford swapped horses on March 13, when the Persian pianist appeared as the conductor of Tchaikovsky's Pianoforte Concerto in which, as soloist, the Hastings conductor surpassed even his wonted standard of excellence. It was no mere mid-stream exchange, for each one was well-nigh as happy in this transposition of rôles as in his own particular sphere.

Nearly every church here has essayed one or more performances of Stainer's 'Crucifixion' during Lent, and each of the Christ Church organ recitals attracted an attendance of nearly a thousand.

KENT

Miss Daphne Ring, a pupil of the famous Prof. Sevcik at Prague Conservatoire, gave a violin recital at Canterbury on March 5, when she revealed technical attainments of a high order, along with resonant and unforced tone.

Hythe Choral Society's concert, on March 9, drew a large audience. Conducted by Mr. F. Gilbert Lamb, the choir was heard in a number of modern part-songs, and the vocalists were Miss Mildred Southgate, Mr. Roland Cook (a newly-appointed lay-clerk at Canterbury Cathedral), and Mr. Neville Fletcher. Bassoon solos were played by Mr. Geoffrey Page.

Mr. Mark Hambourg gave a recital at Maidstone before a large audience on March 3, prior to his departure on a South African tour. Chopin was the backbone of the programme, and modernists were represented by Balfour Gardiner, Debussy, and Rimsky-Korsakov.

The Association of Free Church Choirs of Rochester, Chatham, and District made its first appearance at Chatham on February 23, and, conducted by Mr. Leslie Mackay, gave a thoroughly well-rehearsed performance. The massed choirs numbered five hundred voices, and some fine effects were obtained. The main object of the Association is the raising of the standard of music in church worship, and for this reason only music suitable for performance by the choirs in their individual churches was sung.

Mr. Leslie Mackay's choir gave a delightful concert at Chatham on March 21, when 'The Cries of London' (arranged by Sir Frederick Bridge) and madrigals were a feature of the programme. Miss Lilly Phillips, a student at the R.A.M., played 'cello solos.

The final concert of the season by Rochester Choral Society brought the London Symphony Orchestra to Rochester on March 23. Conducted by Mr. C. Hylton Stewart, the players gave particularly fine performances of excerpts from 'Parsifal,' 'Die Meistersinger,' and 'Ride of the Valkyries.' The choir sang the Grail scene from 'Parsifal,' with Mrs. Walter Clapperton and Mr. J. B. Fearnley as soloists, Charles Wood's 'Dirge for Two Veterans,' and a new work for soprano solo, female chorus, and orchestra, entitled 'The Island,' composed by Rochester's distinguished young musician, Percy Whitlock. The work is short, and is characterised by lightness and delicacy. Effective use is made of the harp, and where any 'influence' can be traced it is that of Debussy. Miss Doris Tomkins was the soloist. An enthusiastic reception was accorded the young composer, who is studying composition at the Royal College of Music.

LIVERPOOL

Signor Busoni was the bright particular star at the Philharmonic Society's eighth concert, on February 15. He appeared in the dual rôle of composer-pianist, and took the solo pianoforte part in his own 'Indian Fantasy' for pianoforte and orchestra. This is a work of clever construction based on pentatonic melodies of the North American Indians, collected by Miss Natalie Curtis. The music gives brilliant opportunities to the soloist, and the orchestral part is in keeping. But all the same, Busoni made the deepest impression by his exquisite Mozart playing in the Concerto, K. 482.

The music of Richard Strauss is creeping back into our programmes with its old acceptance. Mr. Eugene Goossens' fine performance of 'Till Eulenspiegel,' for instance, was received with great enthusiasm. Mr. Goossens' own 'Tam o' Shanter' gave five minutes of vivid descriptiveness, and two other English works, also heard for the first time here, made a deeply favourable impression. These were the orchestral pieces by Delius, 'On hearing the first Cuckoo in Spring' and 'Summer Night on the River.' Both are charming, especially the first, which is captivating in its restrained suggestion and imitation. It is programme-music not too much subject to modern tendencies, but sufficiently so to point to freshness in thought and harmonic expression. In moving along natural lines of development in his art, Delius in these two pieces carries his hearers with him. Special mention is due to the delightful singing of the choir in the part-songs 'O happy eyes' (Elgar) and 'Corydon, arise' (Stanford). The audience demanded a repetition, a rare compliment which Dr. Pollitt might really have accepted as applying to both pieces.

Mr. Hamilton Harty conducted the ninth Philharmonic concert on March 1. His new Violin Concerto, played by Mr. Arthur Catterall, proved an immediate and triumphant success. Never has a more favourable verdict been expressed here upon the first hearing of a native work, and for good reason, as the Concerto entirely sustains interest throughout its half-hour's duration, not only for the musician's but also for the popular ear. To the former, the fine first movement will probably hold most attraction by reason of the sheer beauty of its themes, especially the second, and the skill of the workmanship. The slow movement hardly sustains its opening inspiration, and on an even lesser plane in this respect is the *Finale*, but its lilting rhythms and glittering gaiety stir the pulses very pleasantly. The composer has in him a great fund of real music, and gives it out freely and naturally. Mr. Harty also found a receptive audience for his reading of Elgar's 'Enigma' Variations, and later Percy Grainger's contribution to the gaiety of nations, 'Molly on the Shore,' had to be repeated. The tenor singer, Mr. Lauritz Melchior, used his fine voice a trifle vehemently in Lohengrin's 'Narration.'

In Mr. Joseph O'Mara's opinion, 'Liverpool is the most musical city in the three Kingdoms,' and in his speech on March 3 at the conclusion of the greatly successful opera season of ten weeks which the O'Mara Opera Company gave in the Shakespeare Theatre, he furnished good reasons for making this pronouncement. During this time no new works were presented, but the management relied on consistently good performances of established favourites, in which it appears that the box office profited most from 'Madame Butterfly' and 'Lily of Killarney.'

It is proposed to hold the fourteenth Festival of the Liverpool Church Choir Association in October, and in view of the impending consecration and opening of the Choir and other completed parts of the great Cathedral next year, it is probable that the coming Festival will be the last held as formerly in St. George's Hall. Established in 1900, mainly through the exertions of Mr. Ralph H. Baker, who still happily retains his position as hon. secretary, the Festivals were successfully held year by year until the thirteenth, in 1913, at which Sir Hubert Parry was the guest-conductor.

Among recent musical happenings at Rushworth Hall have been the series of trio recitals given by Miss Emily Giles (pianoforte), Mr. G. V. Roche (violin), and Mr. E. A. Wright (violinello), three skillful players whose excellent ensemble was shown in Beethoven's Trios in C minor, Op. 1, and D major, Op. 70, and also in Ireland's 'Fantasy' Trio in A minor, a work of freshness and vitality. Duet pieces extremely well played included Franck's Violin and Pianoforte Sonata, and the Delius Sonata for violinello and pianoforte.

The interest of the popular Wednesday afternoon recitals at Crane Hall has been well maintained by various pianists. Mr. Anderson Tyrer ('Night Fancies,' B. J. Dale), Miss Marion K. Snowden (pieces by de Falla, Turina, and Granados), and Miss Kathleen Frise-Smith (Variations on a Bach theme and 'Orange,' Liszt). The McCullagh String Quartet was welcome on February 16. Violin soloists have included Zacharewitsch and Miss Nannette Evans. The

singers were Mesdames Gladys Lord, Kathleen O'Dea, Nora Delmarr, S. McCoy, and Betty Tattersall, and Messrs. Joseph F. Griffin, Randolph Giles, and Victor Helliwell, with Messrs. Sandberg Lee, A. F. Workman, and J. G. Freeman as expert accompanists. A line is also due to record Miss Ethel Penhall's vocal recital at Crane Hall on March 12, when she was assisted by Miss Agnes Johns, an accomplished pianist and pupil of Godowsky, and Miss A. Bergsma (violin).

Elgar's Cantata, 'The Black Knight,' was sung by the Post Office Choral Society on March 9. Conducted by Mr. Arthur Davies, the singing in this work, and also in Stanford's 'Phauidrig Crohoore,' while creditable, left something to be desired in choral balance of tone, the lack of male voices, especially of tenors, being apparent.

Prof. Walford Davies addressed a highly-interested gathering of the Welsh National Society at the Royal Institution on March 11. He dealt with the present state of music in Wales, a subject upon which, as Professor of Music at Aberystwyth University, he is specially qualified to speak. Prof. Davies is profoundly and optimistically impressed by the wealth and quality of musical material in Wales, which is only waiting for proper guidance. Unlike another eminent authority, he believes in education, and in teaching the principles and meaning of music to the children of Wales in the eighteen hundred elementary schools. Prof. Davies also commended the psalmody meetings, and advocated county festivals, given with combined forces from six or seven towns.

MANCHESTER AND DISTRICT

Most of us interested in the musical life of this district have realised only too bitterly in recent weeks what 'doing without opera' has really meant as an æsthetic deprivation. War-days inured us to months *sans* butter, sugar, or meat; but musical folk have endured that much more cheerfully than opera-less weeks and months. War-time hurt some of our artistic endeavours, but it brought us opera in greater measure than before, only to fade away with the coming of peace, and the longer one ruminates on the situation the more incongruous it appears. Maybe the near future has still sterner lessons in store, but we all now realise how, in the full sense of the word, our æsthetic life has this winter been impoverished. The old school of symphonic music-lovers here will have it that pure music yields more lasting joys—that opera is merely evanescent; one tires of it as of a merely pretty face. Well, there may be something in that view, but one might just as well expect to rear a musical family on shop-ballads as to produce a community having sane, well-balanced artistic views on musical matters without continuous operatic experience. Until Beecham came along Manchester was absurdly lop-sided in its musical appreciations. The truth of this has slowly dawned on its consciousness, and the disappointment makes one correspondingly despondent. In writing thus it is not for a moment desired to undervalue the work done by the Carl Rosa or O'Mara Companies. These fill a place, but economic conditions never allowed to them such developments as we experienced under the Beecham régime.

The outstanding features of recent weeks have been on the personal side—the visits of Sibelius, Busoni, and Albert Coates (the two latter on the same day), and, musically, Busoni's 'Indian Fantasy' and Hamilton Harty's Violin Concerto, now revised and issued in final form. Those who heard and saw Sibelius in 'Finlandia' and 'Valse Triste' gained a fresh conception of both in thus viewing them from a new angle. Busoni could hardly have indulged in a more violent contrast of styles than Mozart's E flat Concerto, No. 6, and his own Fantasy. His Mozart was grave, calculated, almost reasoned out, austere at times, rarely revealing any bright or sparkling spontaneity; but I never expect again to hear such spirituality pervading a Mozart *Andante*. Perhaps because of a reading of this kind did one feel the unearthly beauty and poignancy of the wood-wind interludes. With a brief interval occupied with a first performance of Balakirev's 'Russia' (hardly big enough for its theme), we plunged into the splendidly audacious and

elemental fantasy on North American Indian melodies. My abiding impression was of stark, sinewy themes decked in vivid, almost garish, colouring. For me it was a tremendously arresting work, appealing by its intense virility rather than its emotionalism. One came to this concert (February 12) straight from a Quinlan afternoon, where Coates conducted a London orchestra—unhappily placed on the Hippodrome stage all on the flat, and running back deeply so that some of the tone went up and not out into the auditorium. I essay no comparisons. Brahms' fourth Symphony is notoriously difficult of interpretation. My remembrance of Richter in this work is that despite its fragmentary character he did somehow secure cohesion and a sense of unity where others left the impression of dissipated effect. On this occasion the slow movement provided the best playing of the afternoon, save for the 'Tristan' Prelude and Liebestod. Miss Dederich played the Franck Symphonic Variations with Cortot-like clarity and refinement, and the accompaniment under Coates was beyond praise. This was the greatest day of this winter's music, and Manchester then drew enthusiasts from far and near.

Mr. Julius Harrison's original scheme for the Hallé concert he conducted on February 24 (in which Pizzetti's orchestral suite from 'La Pisanella' ballet was a 'first time in England' novelty) was somewhat disturbed in its balance by the inclusion of Eric Fogg's 'Golden Butterfly' Suite, originally intended for an earlier concert. As there was also Rimsky-Korsakov's 'Introduction and Cortège de Noces' from 'Coq d'or,' we had an evening of ballet music, with César Franck in D minor and Brahms' 'Gaudamus Igitur' Overture as ballast. A banquet where *succes piquantes* replace more substantial dishes is apt to be wearisome, and despite the glorious playing in Brahms and Franck, Mr. Harrison's programme scarcely escaped tedium. Young Eric Fogg has all current orchestral mannerisms in his pocket, and can trot them out as desired. His orchestral sense is on its technical side somewhat uncanny. He has the secret of sonority without distressing blatantries, and his conducting was cool and efficient in an equally surprising degree. The matter of his Suite is extremely thin, and spins out in the 'Dance of Chrysalises' frankly to wearisome length. The Introduction and 'Dance of Insects' are freshly treated, and here his scoring rarely misses fire. Mr. Fogg has lately been much to the fore in his chamber compositions. Some are no more than sketches—frank experiments many of them—and it is questionable if student sketches are wisely displayed so profusely during pupilage. The Suite for violin, violoncello, and harp, played by Mr. Charles Collier, Misses Jo Lamb and Kathleen Moorhouse (February 16) was very easily the one work that reveals some promise. More study and less publicity would probably work wonders.

On February 17 we had Mr. Albert Sammons playing the Brahms Concerto, and a fortnight later Mr. Arthur Catterall introduced the new version of the Hamilton Harty Concerto—thus we had the two best young British violinists in two of the three concerted pieces best worth playing to-day. Mr. Sammons was wonderfully fine in the slow movement, and in both these concertos Mr. Hamilton Harty exhibited a strength of style and adaptability not often displayed hitherto. Elgar and Hamilton Harty have undoubtedly enriched the solo violin literature in quite a remarkable manner. Hamilton Harty's writing is vivid and intense, bright with fancy, and in the slow movement wrought with exquisite delicacy and sureness in the low, subdued wood-wind harmonies. His work would make instantly a wider appeal than either Brahms or Elgar because of its irrepressible buoyancy. For me an ideal evening would be to hear the Brahms, Harty, and Elgar Violin Concertos in succession, with quiet intervals for reflection.

The surprising development of our noontide music has this winter been more notable than before. Frequently every noon except Saturday is occupied. Our debt to Dr. Brodsky in this respect is very great. Early he saw the potentialities of the noontide scheme and boldly went in where others hesitated. Now the majority of the performers have sat at his feet in the matter of ensemble, and we are seeing the fruits of his patient tilling of our native musical soil, which a short twenty-five years ago was a barren waste. His Beethoven

Sonata recitals at the University, along with Mr. R. J. Forbes, showed that his hold on the life there was as sure as it was upon the mercantile element to whom the mid-day concerts chiefly minister. The duets-for-two-pianofortes recital on March 1, by Miss Lucy Pierce and Mr. C. H. Kelly, was an ideal programme of its kind; the antiphonal effects in the Mozart D major Sonata were exquisitely realised and revealed a fine sensibility for balance in such work. This was a superb foil for the poetic jubilation of the 'Moy Mell' of Arnold Bax. In pianola music I am accustomed to playing four-handed arrangements for one instrument, but at its best this is poverty-stricken alongside such writing as Bax's, where the parts race together, mingle, cross, part, and rejoin and fill the hall with the sense of the multitudinous in song that is tremendously exhilarating. Variety was imparted to the Tuesday series by the Co-operative Wholesale Society's male-voice choir on February 15, in a recital ranging from 18th century writers via Schumann to Bairstow, Bantock, and Elgar. More numerous than at festivals, the singing of the choir was not of festival quality. If its upper voices lack suppleness, its deep basses are really profound. In involved music its technique is not yet adequate, and in attack sterner discipline is badly needed. Probably concentration on works of bigger poetic content would draw out more surely the latent possibilities in this body. Bantock's 'Lucifer' in their reading was promising but far from convincing.

Miss Chilton-Griffin played here on March 10 and 15. No Englishwoman excels her in technique; in the difficult art of grading a towering crescendo, she has few equals among men, but she has insufficient natural discernment to warn her as to where tone degenerates into noise. Like some organists of my acquaintance, she should get hold of a candid friend of judgment who could criticise her tone-gradations and signal when that omnipotent left-hand is drowning everything else. If the curb can be applied satisfactorily, there is hardly a limit to her possibilities.

I learn from Blackpool that the Chamber Society there is flourishing strongly, the Edith Robinson and the Brodsky Quartets having played recently, to be followed by the Catterall Quartet after Easter. The Easter musical provision at Blackpool is to be on a lavish scale. The work of preparation of the next Festival syllabus is well in hand, and the music selections for the great choral classes are to be issued early in April.

NEWCASTLE-ON-TYNE

Newcastle music-lovers made a belated acquaintance with Elgar's second Symphony on February 20, when the Philharmonic Orchestra, under the direction of Mr. E. L. Bainton, was heard in a broad, well-balanced performance. The 'Bartered Bride' Overture whirled along with wonderful precision, and such items as the Gavotte from 'Idomeneo' and a 'Humoresque' of Dvořák were a thoughtful catering for the untrained listener, in that they were popular without being cheap. Miss E. Scorer sang 'Che Faro' somewhat stiffly, but atoned by a charming interpretation of the 'Slumber Song' from the 'Christmas Oratorio.' The evening was concluded with the 'Meistersinger' Overture.

On February 26, at a meeting of the local branch of the British Music Society, Mr. H. Y. Dodds gave a talk to students on 'The Message of Music.' Taking examples from the pianoforte compositions of Schumann, Chopin, Debussy, Scott, Bridge, Ireland, and others, he described the mental pictures suggested by each piece, and went on to say that while the message of a particular composition would not be the same to every listener, some image or mood ought to be called to life by its performance.

On March 5 Mr. G. T. Holst visited the city and conducted a splendid performance of his 'Hymn of Jesus,' given by the Bach Choir. He was particularly pleased with the flexibility of the choir, which, he said, rivalled that of a first-rate orchestra. Mr. E. J. Potts sang groups of Hebridean and Northumbrian folk-songs in his usual convincing style, and the string orchestra, with Misses E. Pringle and F. Gavin, under the direction of Mr. W. G. Whittaker, gave a charming performance of Bach's Concerto for two violins.

The Monkseaton Musical Society, under Mr. A. F. Milner, gave Stanford's 'Revenge' on March 8.

On March 9 and 10 the Armstrong College Choral Society sang Holst's 'Hymns from the Rig Veda' (Group 1), and three of Whittaker's North County Folk-song arrangements. The choral work was well done, but the Veda hymns lose much by being robbed of their orchestral accompaniment. The pianoforte version was almost entirely smothered by the voices. The newly-formed orchestra—composed of students, assisted by one or two professionals—gave Mozart's 'Haffner' Symphony, Gluck's 'Alceste' Overture, and dances from Rameau's 'Castor and Pollux' with well-balanced ensemble and crispness of attack. The wood-wind was particularly good. Mr. W. G. Whittaker conducted.

NOTTINGHAM AND DISTRICT

The programme of the 'international celebrity' concert on February 15 was of the very popular order, and introduced Miss Rosina Buckman, Miss Edna Thornton, Mr. Maurice d'Oisy, M. Jean Vallier, and Miss Marie Hall. Mr. Mostyn Thomas created something of a sensation at the Quinlan concert on February 16, on which occasion Madame Miriam Licette also sang, and M. Moritz Rosenthal's pianoforte solos, together with Madame Guilhermina Suggia's violoncello playing, made a memorable evening.

An interesting lecture was given by Mr. Allen Gill on February 17, when Mr. B. E. Baggaley gave a reception to choir-masters, organists, and choir members of the County Congregational Union. Following Mr. Gill's address a good musical programme was filled by the Castle Gate Male Quartet and others. On the same evening the City Police Band's annual concert took place under Inspector J. H. Hewett's direction. The soloists were Miss Megan Foster, Mr. Herbert Brown, and Mr. Archie Naish. On February 28 Mr. W. Turner's Ladies' Prize Choir attracted a good audience and gave numerous part-songs with delightful effect, and solos were contributed by several members of the choir. On March 2 the last People's concert of the season brought Sir Henry Wood and the Hallé Orchestra. Tchaikovsky's 'Pathetic' Symphony provided the chief item of the programme, which also embraced several Wagner numbers, Brahms' 'Hungarian Dances,' and Percy Grainger's 'Mock Morris.'

The William Woolley Choral Society's annual concert was given on March 3, and provided some admirable unaccompanied part-singing. The 'Orania' school of madrigalists was represented by Michael Este's 'Hence, stars,' and Wilbye's 'Ye that do live,' and of the moderns the chief were Bainton's 'Ballad of Semmerwater' and Bantock's 'Death of Morar.' The last-named Ossianic lay from 'The Songs of Selma' presents numerous difficulties, but the choir surmounted these brilliantly. Solos were given by Miss Ada Watson, Miss Elsie Baggaley, Mr. Ernest Carnall, and Mr. Harry Stafford.

Under Mr. W. Turner, the Nottingham Philharmonic Society gave a concert on March 5, and sang with considerable effect such favourites as Hiles' 'Hushed in Death,' Bishop's 'Now tramp o'er Moss and Fell,' and Sullivan's 'O Gladsome Light.' Dvorák's 'Now all gives way,' from 'St. Ludmila,' provided an element of novelty. Miss Florence Mellors was the solo vocalist, and Mr. and Mrs. Hodgkinson contributed violoncello and pianoforte solos acceptably.

At the final University College chamber music concert on March 10, great disappointment was experienced by Miss Cantello's many admirers at her enforced absence through illness. The London String Quartet therefore provided the entire programme, which had to be considerably altered. Mozart's Quartet in D minor, Debussy's Quartet (Op. 10, No. 1) in G, Beethoven's Quartet (Op. 95) in F minor, Tchaikovsky's Andante Cantabile (from Op. 11), and Percy Grainger's 'Molly on the Shore' were magnificently played, and received with great enthusiasm. The Lady Bay Male-Voice Choir gave a concert on the same date at West Bridgford, when, along with the Suburban Quartet, the singers were heard in various part-songs. Mr. F. H. Parr conducted, and solos were contributed by Miss E. Richardson, Mr. J. H. Bradley, and Mr. H. Shipley.

The state of Nottingham's musical barometer is indicated by the fact that the Quinlan concert arranged for February 26

had to be abandoned for lack of adequate support, so that local concert-goers were deprived of an opportunity for hearing the Beecham Orchestra. The Royal Albert Hall Orchestra, under Mr. Landon Ronald, did, however, materialise on March 11. The programme was not remarkable for novelty, but the items given were played to perfection. Tchaikovsky's Symphony No. 5 took pride of place, followed by Mendelssohn's 'Ruy Blas' Overture, the 'Valse Triste' of Sibelius, Jarnfelt's 'Praeludium,' and the Overture to 'Tannhäuser.' The vocalist was Miss Leila Megane, who contributed several songs in her own tongue, which she contrived to make mellifluous.

OTHER TOWNS

The Long Eaton Orchestral Society's second concert was held on February 24, under Mr. F. Mountney's direction, when an interesting programme included Mendelssohn's 'Hebrides' Overture, Elgar's 'Bavarian Dances,' and two movements from Beethoven's Symphony No. 8. Madame Laura Evans-Williams' vocal solos met with appreciation, as did Mr. Felix Salmon's violoncello pieces. On March 10 the Long Eaton Choral Society gave an excellent performance of Coleridge-Taylor's 'Song of Hiawatha.' Mr. F. Smeeton acted as honorary conductor, the principals being Miss Florence Mellors, Mr. W. Boland, and Mr. Frederick Taylor.

The Grantham Philharmonic Society, on March 10, gave a performance of Parry's 'The Pied Piper of Hamelin' and Goring Thomas' 'The Sun-worshippers.'

On March 2, the Derby Orchestral Society's annual concert proved very successful under Dr. J. F. Staton's able direction. Interest was attached to the first performance at Derby of Dr. Staton's Overture to 'Enceladus.' An orchestral suite by Eric Coates also possessed local interest, while Dvorák's 'Carnaval Overture,' Wormser's 'Prodigal Son' suite, and Delibes' 'Intermezzo from 'Naila,' proved unacknowledged. Miss Agnes Nicholls delighted her audience with numerous songs. The Derby Orpheus Society gave a fine concert on March 4, when Dr. Claypole conducted, and maintained the standard of excellence the Society has gained. Very popular items were de Rille's 'Waltz of Dreamland' and 'Martyrs of the Arena.' Miss Doreen Kendal contributed vocal solos, and Mr. Paul Beard was appreciated as violinist.

On February 14, the fourth Leicester chamber concert took place, when the Ladies' String Quartet, Miss Constance Hardcastle, and Mr. Frank Dyson were the executants. The programme included Boccherini's Quartet in A (Op. 33, No. 6), Dvorák's Quartet in A flat (Op. 105), and the 'Lady Audrey's Suite' of Herbert Howells.

OXFORD

This term has indeed been a busy one. We have had visits from Her Majesty The Queen and the Prince, and an abundance of music. It is possible to chronicle only the main events. On January 20 the first concert took place at the Town Hall, and was given by the British Symphony Orchestra, conducted by Mr. Adrian C. Boult. It opened with Elgar's Funeral March, played in memory of Gervase Elwes, who had been connected with Oxford for many years—since the time when, as an undergraduate, he played the violin in the Christ Church Musical Society. This concert was an excellent one, and especially good was the playing in the 'Flying Dutchman' Overture and in Vaughan Williams' 'London' Symphony. Sad to relate, one of our most enlightened critics here said he hardly knew whether such a pot-pourri should be dignified by the title of a symphony! There was also clever work in the Debussy selection, notably in 'Jeux des Vagues' for harp, cor Anglais, wind, and brass. The concert concluded with a capital performance of Beethoven's fourth Symphony.

On February 10, at the Town Hall, Miss Myra Hess and Mr. A. Sammons gave an enjoyable concert, both artists being in splendid form.

On February 13 a concert on rather popular lines was given at the Town Hall for the benefit of the Infirmary, and was eminently successful. The programme included the 'Unfinished' Symphony, the five-four movement from the 'Pathétique,' and so forth. On March 3, also at the Town Hall, a capital programme was presented by the

Oxford Orchestral Society assisted by London professional players. Weber's 'Oberon' Overture and Beethoven's 'Leonora' were especially well given. A feature of the concert was the playing of Miss Fanny Davies in Schumann's Concerto, and she received quite an ovation. Miss Venables very ably led the band, and Mr. Besley conducted.

On March 4 Miss Lilius Mackinnon gave a pianoforte recital of modern music, in which she played beautifully throughout. On Sunday, March 6, in the Sheldonian, Sir Hugh Allen directed an outstanding performance of Beethoven's Mass in D that musically was the great event of the term. The soloists—Miss Flora Mann, Miss Lilian Berger, Mr. Steuart Wilson, and Mr. Clive Carey—gave general satisfaction, and the huge choir worked hard and came out well except in one or two places not worth particularising. The whole performance constituted a triumph for Oxford and for the Oxford Musical Society's untiring conductor.

The Professor of Music has given two lectures this term on the 'Life, Work, and Influence of Heinrich Schütz' (1585-1672), with illustrations. We have space to say only that the illustrations revealed beautiful, and indeed, quite wonderful music for such an early date.

PORTSMOUTH

The present month brings to a close another very successful musical season at Portsmouth. Measured by the financial return some of the concerts given may not have proved all that their promoters hoped for, but this was probably due in one or two instances to contiguity of dates, for there has been no lack of musical excellence. In fact, the past season has probably been unparalleled both in regard to the number and quality of the high-class concerts arranged. And if evidence were required of the quickening of musical appreciation in the borough it is to be found in the announcement that the subscribers' list of the Borough of Portsmouth Philharmonic Society is at present full, and that already there have been applications from intending new subscribers to be placed on the waiting list.

Meeting at St. Thomas's Church on February 25, the members of the Portsmouth and District Branch of the Hampshire Association of Organists had the pleasure of listening to a recital by Mr. R. H. Turner, on the Church's old organ, which has been recently restored. At the close, several members availed themselves of the opportunity for trying the instrument. The wonderful improvement effected both in tone and action was the subject of general comment.

The recently re-formed Excelsior Temperance Choral Society presented a programme of considerable merit at the Town Hall on March 3. Several well-known local artists lent their assistance, but the feature of the concert was the part-songs by the choir, who gave evidence of careful training. Mr. C. Weedon conducted.

On the evening of Sunday, March 13, after the usual service at the Town Hall, the Clarion Temperance Choral Society gave a very fine interpretation of 'Hear my prayer' and 'The Holy City.' The soloists were Mrs. A. G. Belchamber, Mrs. L. A. Coleman, Mr. W. Hearn, and Mr. C. Harvey. Mr. S. Martin conducted.

SOUTH WALES

Since the March issue no less than four 'celebrity' concerts have been held—all matinees—at the Cardiff Empire.

At the Quinlan concert on February 12, Madame Suggia, Miss Miriam Licette, Mr. Mostyn Thomas, and M. Rosenthal appeared. Increasing years have little or no effect on the eminent pianist's executive powers, as evidenced by his magnificent performance of Chopin's Sonata in B minor, and his own 'Humoresque' on Themes by Johann Strauss.

An event of potential importance to orchestral music in the Principality was the visit of the Beecham Orchestra on February 22, under the same concert direction. Conducted by Mr. Albert Coates, intimate interpretations were given of the 'Tannhäuser' Overture, the 'Cockaigne' Overture, Tchaikovsky's Symphony No. 4, and César Franck's

'Variations Symphoniques' for pianoforte and orchestra, the solo being sympathetically played by Miss Hilda Dederich, though she was overpowered at times by the orchestra. Mr. Mostyn Thomas sang with fervour excerpts from 'Pagliacci' and Borodin's 'Prince Igor.'

The fourth and fifth concerts of the Lionel Powell series were held on February 19 and March 12. At the former, an operatic programme was given by Mesdames Marie Hall, Rosina Buckman, and Edna Thornton, and Messrs. Maurice d'Oisly and Jean Vallier; at the latter, the artists were Miss Felice Lyne and Messrs. Huberman and Frederic Lamond. The concert was an outstanding event, the eminent Polish violinist, with his equally famous British confrère, giving a wonderful exposition of the 'Kreutzer' Sonata.

A French evening, greatly enjoyed, was given at the Cardiff Musical Club on March 4. Saint-Saëns was represented by a Trio and a Violoncello Concerto; Vincent d'Indy by a Lied for viola (contributed by Mlle. E. Wieniawska); and there were several vocal items by various modern French composers. Not the least delightful feature was the introductory and impromptu speech on the composers given by Dr. James Gilchrist.

The annual singing Festival of the United Congregational Churches of Dowlais and Penywyn was held at Bethania Chapel. This old established Festival is justly noted for its singing, and is eagerly looked forward to. The chapel was packed, and the lack of suitable accommodation for musical functions of any magnitude—a shortcoming prevalent throughout South Wales—was here acutely felt, as hundreds failed to get admission to the evening meeting.

The Treharris Orchestral Society of some fifty instrumentalists, under the conductorship of Mr. Oliver King, gave its fifth annual concert to a large and appreciative audience at the Public Hall, on March 9. The vocalists were Miss Alice Cappin and Mr. David Thomas. The chief orchestral items were the 'Unfinished' Symphony, the 'Raymond,' 'William Tell,' and 'Poet and Peasant' Overtures, and Percy Fletcher's suite, 'Woodland Picture.' The whole programme was most acceptable, and furnishes an indication of the potentialities in instrumental music of a working-class combination with a working miner as conductor. The establishment of such orchestras in the populous mining centres of South Wales would go far to solve the question of a Welsh national orchestra.

Other performances of note were the production of 'Jephtha' by the Aberargoel and District Choral Society, under the conductorship of Mr. T. Gabriel, at Caersalem Chapel on the evenings of February 16 and 17, and of a 'Faust' selection, followed by miscellaneous items by the Heath (Cardiff) United Choral Society, with Mr. W. H. Short as conductor, at Cory Hall on February 23. On March 7, at the Paget Rooms, Penarth, Madame Elsa Tostia and her pupils delighted a large audience with a pianoforte programme (an annual concert the proceeds of which are devoted to charity). At one of the Cardiff Sunday concerts a Concerto for harp and orchestra, by Renie, was played at Park Hall on February 20, for the first time in this country. Mr. Tom Bryant, the soloist, was accompanied by the Mortimer Orchestra.

YORKSHIRE

BRADFORD

The visit of the London String Quartet on March 11, at one of the subscription chamber concerts, afforded one of the most delightful musical experiences that Bradford has enjoyed during the past month. Beethoven's second 'Rasoumovski' (E minor), Dvorák's 'Nigger,' and H. Waldo Warner's interesting 'Phantasy' on a Berkshire folk-song, were the chief features, and were brilliantly played. No less enjoyable was the concert of the same series on February 18, when the Catterall Quartet gave an admirable performance of Beethoven's great Quartet in B flat, Op. 130, coupled with a very fine example of Haydn in the Quartet in G, Op. 76, No. 1, and some short pieces. The Free chamber concerts, though they cannot attain to the same executive perfection, lack nothing in the interest of their programmes. On February 14, some chamber music was given in which the flute (Mr. J. Robinson) took part, including pieces by York Bowen, Godard, and Cui, with

Violin Sonatas by Franck and Pierné, played by Miss Mabel Priestley and Mr. Midgley. Miss Nellie Judson was the vocalist. On February 28, Borodin's very pleasant Quartet in D was played by Mr. Edgar Drake's quartet party, which was joined by Mr. Midgley in Frank Bridge's brilliant Quintet in D minor. Mr. Percy Allatt sang a number of contemporary British songs. At the subscription concert on February 25 Miss Myra Hess and Miss Beatrice Harrison played Delius' poetic Violoncello Sonata, but the programme was otherwise not particularly interesting, though Miss Münthe-Kaas' singing was of a high order. At the concert of the Permanent Orchestra on February 19, Mr. Julius Harrison conducted the 'New World' Symphony and Miss Bessie Rawlins showed great executive ability in Tchaikovsky's Violin Concerto. At the next concert, on March 12, Schumann's Pianoforte Concerto, with Miss Ida Bellerby as soloist, and Elgar's first 'Wand of Youth' Suite, were the principal things in the programme. Miss May Booth was the vocalist on the former, and Miss Alice Moxon on the latter occasion. With these concerts the Society's twenty-ninth season comes to an end, and that it feels the pinch of the times is apparent from an appeal for guarantors to make its thirtieth season secure. As the Society has done so much for the music of Bradford, there can be little doubt that the appeal will not fall on deaf ears. On February 17 the Beecham Orchestra appeared at one of the Quinlan concerts, and a programme of the type one expects at music-makings of this character (which place reliance chiefly upon familiar pieces) received ample justice under Mr. Albert Coates. Tchaikovsky's fourth Symphony, César Franck's Symphonic Variations, with Miss Hilda Dederich as soloist, and Elgar's 'Cockaigne' Overture, were the outstanding features.

LEEDS

Leeds can boast of having had during the past month two experiences of more than common interest. One was on February 15, when the Philharmonic Society gave the first performance in the county of Holst's 'Hymn of Jesus,' the power, and the strange but not incongruous blend of archaism and modernism, of which made an impression deep enough at any rate to inspire a wish to hear it again before it was in danger of being forgotten. Dr. Bairstow had taken very great pains in the work of preparation, and under his clear, decided beat a performance was given which, save for a certain sense of anxiety that precluded perfect ease, was of great excellence. Coupled with the Holst was Parry's 'St. Cecilia's Day,' the virile, genial quality of which made its revival very pleasant. Miss Caroline Hatchard and Mr. Herbert Parker were the principals, and the choir came off brilliantly in music so broadly effective. The other notable concert was the appearance of Mr. William Baines, the young Yorkshire composer, who on February 26 played before the Leeds Branch of the British Music Society twenty-two of his pianoforte compositions, that revealed a high degree of imaginative power, to which a thorough understanding of the technique of the instrument enables him to give full expression. He was introduced by Mr. Frederick Dawson, who, as a distinguished virtuoso, was able to give personal testimony to the qualities of Mr. Baines' work. The Saturday Orchestral Concert on February 26 brought Dvorák's Violoncello Concerto as its least familiar feature, the solo part being charmingly played by Miss Kathleen Moorhouse, an artist of whom Yorkshire has reason to be proud. Elgar's 'Enigma' Variations were also well played under Mr. Goossens' direction. The Leeds Symphony Society is an amateur body which has been in abeyance during the war, and has only just been revived under a new conductor, Mr. Harold Mason. Though its capacities are of course limited, its aim is high, and it does a good work in creating in its members a lively interest in orchestral music. On February 21, this Society gave Beethoven's first Symphony, and Elgar's 'Dream Children,' the last-named being made more interesting by the reading of Lamb's essay which suggested the work. On February 22, Mr. F. Blundell came over from Liverpool to give a pianoforte recital at the University, when he played Busoni's admirable transcription of Bach's Chaconne, which seems even better suited to the pianoforte than to the instrument for which it was designed. He also gave

a very refined interpretation of Chopin's twenty-four Preludes (Op. 28). On March 1 Mr. Landon Ronald and the Albert Hall Orchestra appeared at the last of the 'international celebrity' concerts, and gave a brilliant performance of a rather ordinary programme, of which Tchaikovsky's fifth Symphony was the chief feature. Miss Leila Megane was the vocalist, and her fine voice made a very favourable impression. The Leeds Bohemian Concerts ended on March 2, with a most interesting programme that included Elgar's Pianoforte Quintet (which loses nothing by repetition), and a similar work by Josef Suk, of the famous Bohemian Quartet, which is effectively written, and has attractive themes, but is not of sustained interest in development. Mr. Bensley Ghent's quartet, with Mr. Lloyd Hartley as pianist, gave a good account of the music. On March 11, Mr. Percy Richardson directed an excellent performance of Brahms' 'German Requiem' at St. Chad's Church. Miss Elsie Suddaby, Messrs. Peake and Birdall were the soloists, and organ (Mr. Walter Walker) with timpani (Mr. Shaw) provided a very effective substitute for the orchestra.

SHEFFIELD

The third of this season's Sheffield Promenade Concerts, February 23, was better attended than its predecessors, and proved musically a great success. The programme was exceptionally varied and interesting, and Sir Henry Wood made such good use of the time at his disposal for rehearsal that a very satisfactory standard of performance was achieved. The Brahms C minor Symphony provided the orchestra with its greatest opportunity. The *Andante* was, on the whole, the best played movement. Dr. Ethel Smyth's Prelude, 'On the Cliffs of Cornwall,' Humperdinck's 'Hänsel and Gretel' Pantomime music, and Moussorgsky's 'Gopak' from 'The Fair of Sorochinsk' were the other orchestral items. Miss Fanny Davies played charmingly in a Mozart Concerto and César Franck's 'Les Djinns,' and was most cordially received.

Two visiting orchestras have given concerts recently at Sheffield. Mr. Albert Coates conducted the Beecham Orchestra, on February 14, at one of the Quinlan concerts, with Miss Hilda Dederich, whose pianoforte playing in the 'Variations Symphoniques' of César Franck was excellent. With Tchaikovsky's fourth Symphony, and the 'Cockaigne' and 'Tannhäuser' Overtures included in the programme, there was rather too much sheer noise for perfect comfort—not to say enjoyment. But Mr. Coates exploited the virtuosity of the famous orchestra to perfection.

Mr. Landon Ronald and the Royal Albert Hall Orchestra, at the 'international celebrity' concert on March 9, gave brilliant performances of a number of popular works. The Symphony was Tchaikovsky's fifth, Jarnefelt's 'Prelude' and Sibelius' 'Valse Triste' won tremendous applause, and the 'Ruy Blas' and 'Tannhäuser' Overtures, with songs by Miss Leila Megane, completed the programme. Miss Megane sang delightfully and had a triumph. Her Welsh folk-songs were especial favourites. This was by far the best-attended orchestral concert of the Sheffield season. A good many more people, in fact, wished to be present than Victoria Hall would hold.

At a previous 'international celebrity' concert a group of well-known operatic singers, with Miss Marie Hall as violinist, had formed the concert party. Miss Rosina Buckman, Madame Edna Thornton, Mr. Maurice d'Oisly, and M. Jean Vallier, sang various arias and concerted pieces from operas. Everything was encores, and the audience was obviously thoroughly happy.

There has been a good deal of musical activity at the University. The Edith Robinson Quartet played with marked success at the chamber concert on February 18; Mr. Arthur Hirst gave an enjoyable pianoforte recital on March 4, when he made enlightening comments on the music, and preceded the recital with an entertaining discourse on 'The average Englishman's attitude towards music.' Both these events were arranged by the University Musical Society, the choral branch of which gave a performance of Parry's 'Ode on St. Cecilia's Day,' under the direction of Mr. G. E. Linfoot, at its Spring concert on March 12. The Sheffield Quartet contributed string quartets to the programme on this occasion, as well as forming the nucleus

of the orchestra in the cantata. The players are deservedly very popular at the University.

The Eva Rich Tuesday and Foxon Five-o-Clock concerts have been continued, and have maintained their standard and popularity. Various choral organizations also have given concerts. The Y.M.C.A. Choral Society (conductor, Mr. H. Chisholm Jackson) in 'Hiawatha,' and the Victoria Hall Society (conductor, Mr. A. S. Burrows) in 'A Tale of Old Japan,' and other works, each found its season's source of inspiration in Coleridge-Taylor, and the Anston Musical Society added Elgar's 'Banner of St. George' to its excellent list of works performed. Mr. C. H. Biltcliffe's series of organ recitals have attracted good audiences to St. Augustine's Church. The Sheffield Education Committee, acting on the suggestion of its musical adviser, Mr. G. E. Linfoot, is arranging concerts for the children of the elementary schools. Preliminary instruction is given and themes are learnt. Mr. T. W. Hanforth recently gave an organ recital in the Cathedral to fifteen hundred scholars under this arrangement, when the intense interest of the children was both remarkable and encouraging.

OTHER TOWNS

The Halifax Choral Society brought its season to a close on March 3, with Parry's oratorio 'Judith,' which had not been heard in this district for a good many years. It is over thirty years since it was written, and it bears some marks of its age, seeming 'old-fashioned' in comparison with the composer's later works. But it has power, sanity, and effectiveness, and under Mr. C. H. Moody's direction received an adequate interpretation. Miss Dorothy Silk, Miss Astra Desmond, Mr. Arthur Jordan, and Mr. Powell Edwards were able principals. On the following day the Catterall Quartet was heard at one of the Halifax chamber concerts, which have suffered a severe loss in the death of the energetic and artistically enterprising lady who organized them with such good results. Quartets by Brahms (A minor), Arensky, and Haydn formed the programme.

The Huddersfield Choral Society gave its three hundredth concert on March 4, and celebrated the occasion by a programme of snippets from some of the most popular oratorios and other choral works, e.g., 'Acis and Galatea,' 'Creation,' 'Mount of Olives,' 'Hymn of Praise,' Berlioz's 'Faust,' 'Golden Legend,' 'Hiawatha,' 'Blest Pair of Sirens,' and Bantock's 'Wilderness.' Dr. Coward conducted, and Miss Agnes Nicholls and Mr. John Coates were brilliant soloists. These fragments were more interesting on paper than in performance, the effect of so many 'samples' being somewhat bewildering. The programme of the Huddersfield Glee and Madrigal Society, on February 22, was exceptionally strong. Only the absence of an orchestra prevented the performance of Brahms' Alto Rhapsody from being entirely satisfying, and Miss Phyllis Lett certainly added to her reputation by her artistic interpretation of the solo part. Three of Holst's 'Hymns from the Rig Veda' and some of his 'Eastern Pictures,' for female voices, Cornelius' 'O Death,' and C. H. Lloyd's 'Rosy Dawn,' were among the other features. Mr. Sammons played some violin solos, and Mr. C. H. Moody conducted.

The Huddersfield Music Club is doing a good work in bringing to the town music of a type which has been somewhat neglected there, and on March 9 an excellent programme of chamber music was given by the Philharmonic String Quartet, which was heard in Quartets by Schumann and Debussy, and in shorter pieces by Herbert Howells (the 'Lady Audrey Suite'), Glazounov, and Borodin.

The choir of the York Musical Society has under Dr. Bairstow made great strides in efficiency, and its powers were severely tested when, on March 8, it gave Holst's 'Hymn of Jesus,' and sang the very exacting music with quite remarkable accuracy and ease. Handel's 'Acis and Galatea' made an effective contrast.

The village of Collingham is unique in its musical activities. On February 12 it had a chamber concert at which the César Franck Pianoforte Quintet was played by Mr. Ghent's quartet, with Miss Kathleen Frise-Smith as pianist. On February 26 Miss Marion Snowden gave a pianoforte recital, with Mrs. Alf Cooke as vocalist, and on March 5 Miss Agnes Nicholls and Mr. Hamilton

Harty joined in a vocal recital. Surely this is a very remarkable record! Smart's 'Bride of Dunkerron' seems to belong to a past age, and its revival by the Pudsey Choral Union on March 7 is noteworthy. The work was adequately given under Mr. H. H. Pickard's direction, but has hardly such vitality as to enable it to withstand changes of fashion. Some educational recitals given in St. Margaret's Church, Ilkley, have proved of a character that deserves imitation. The last of the series, on March 3, was happily designed to illustrate Bach. Mr. Harold Helman, who organizes these concerts, played some pianoforte pieces, including transcriptions by A. M. Henderson and the solo part in the 'Brandenburg' Concerto in D. Mr. Harvey Grace played organ solos, and Mr. Stanley Winter sang some of the bass solos from the 'St. Matthew' Passion. The programme included a brief life of Bach and explanations of some of the technical terms employed, so that listeners were greatly assisted to an intelligent appreciation of what they heard.

Musical Notes from Abroad

AMSTERDAM

The invitation to be present at the reading held on the subject of Javanese music was gratefully accepted by those interested in the musical art of Oriental nations. The Amsterdam Music Pedagogic Union having secured as lecturer the Javanese music professor Soorjo Pootro, many were able to gather information from an authentic source.

Dr. Muck's sudden illness was happily of only short duration. He will, however, have felt his misfortune all the more since on the very day of his falling ill the programme contained a work of Ernest Bloch, whose cause he has advocated ever since he met the young composer at Boston. Perhaps in Muck's interpretation Bloch's 'Trois poèmes Juifs' might have scored a better success. Anyhow, I doubt whether the music possesses that merit which is claimed for it; but it cannot be denied that the works of Bloch show a decided individuality of character. Thin homophonic structure and peculiar harmonization, along with a certain rhythmic uniformity, combine to suggest a melancholy atmosphere that is typically Jewish. One of the last orchestral concerts brought us two charming novelties—an overture to an old Dutch comedy and a 'Boorish' Suite—by the nestor of Dutch composers, Julius Röntgen. I venture to say that those who have been to Holland will agree that this composer's music happily reflects both the gay and the contemplative moods of our peasantry. One really could enjoy the unassuming cleverness and the thoroughly genuine hilarity of Röntgen's new compositions. The contrast with a new work by Willem Pyper, a representative of the younger generation of Dutch composers—a Septuor for wind instruments, double-bass, and pianoforte—was very striking. It made one feel completely miserable. It is a matter for regret that so many young musicians are showing nothing but morbidity in their musical utterances. The extremely difficult work was very well played by the Concertgebouw Chamber Music Society, a body of artists who undertake the task of executing rarely heard works. A few weeks ago they made us acquainted with the beautiful chamber-symphony by Paul Juon, and a very agreeable work on the same lines by Wolf-Ferrari. Among the soloists who have appeared at the orchestral concerts I must first name Mr. Frederick Lamond, not only on account of his masterly playing but also because he was our guest during the long years of the war and had become an almost indispensable part of our musical circle. Splendid impressions were again revived by the excellent pianist M. Joseph Penhaur and the famous violinist M. Carl Fleisch, who introduced here Dohnányi's new Violin Concerto. Of chamber music societies mention must be made of the wonderful Budapest String Quartet and the splendid Reinische Trio. Well-known violinists such as MM. Teemanyi and Burmester have appeared repeatedly—of them nothing new can be said. That wonderful, almost classical, violonist, M. Lucien Capet, gave a sonata evening in company with the pianist M. Paul Luyonnet, who, in a pianoforte recital of his own works, proved to be an unrivalled

interpreter of pieces by Couperin, Debussy, and Ravel. As a pianist of no less eminent attainments, M. Carl Friedberg succeeded in arousing universal interest. Of master-violoncellists we have heard M. Gerard Hekking—who during the war fought in the ranks of the French Army—and the young M. Max Orobio de Castro, whose artistic progress is moving onwards with rapid strides. My letter would not be complete if I omitted to mention three singers who shine out brightly among their sisters in art. Of these, Madame Charles Cahier appeared at two successive symphony concerts. I had not heard her since 1913, when she represented the part of Fides in Meyerbeer's 'Le Prophète,' a performance I had the pleasure to conduct. The years have passed without making any perceptible alteration in her singing powers. Another singer, Madame Suzanne Laugée, came over from Paris. She made an exceedingly deep impression, proving that—even with a voice beyond its prime—a true artist should not fail to delight an audience. The last, though not the least, was our own Mlle. Suze Luger, of whom we all are reasonably proud. The faultless training of her beautiful mezzo-soprano voice, together with her first-rate interpretative gifts, ought to secure for her international fame could she be induced to seek it abroad.

W. HARMANS.

MILAN

The administrative commission of the Scala recently held a meeting, under the presidency of Advocate Caldara, who signified the commission's decision to make every effort towards more rapidly completing the stage alterations in order to reopen the doors of the theatre to a season of opera, 1921-22, and thus fulfil a moral obligation towards the citizens of Milan, subscribers, and box-holders, even at the cost of incurring extra expenditure. It is expected that Boito's 'Nerone' will be the opening feature of the forthcoming Scala season.

The first of a series of concerts organized to take place at the Teatro del Popolo was given on February 13, and music of Smetana, S. Magrini, Elgar, Grieg, Respighi, Bazzini, and Seligmann, was performed by the Martinotti-Foà-Pinfari trio in conjunction with Signora Ada Maria Mosca, Maestro Romolo Bartoli, the Società Corale, Vincenzo Bellini, and by pupils of the Royal Conservatorium, with Maestro Cesare Chiesa. Braccesco's 'De Profundis e Requiem' was also executed.

On February 23, Signor Ferenc de Vecsey, the violinist, gave a recital in the hall of the Royal Conservatorium before a large audience. One can only say that his playing was faultless.

E. HERBERT-CESAKI.

PARIS

OPERA

Opera, as usual, is drawing all musical Paris. At the Théâtre National de l'Opéra 'Thais,' with M. Journet as Athanaël, and 'Paillasse,' with the same artist as Tonio, have proved attractions; and 'Die Walküre,' with Madame Demougeot as Brunnhilde, Madame Lubin as Sieglinde, M. Franz as Siegmund, and M. Delmas as Wotan, has been 'played to capacity.' It may seem strange to find M. Journet as a tenor. He will be remembered by pre-war Covent Garden habitués for his Marcel ('Les Huguenots'), Ramphis ('Aida'), and other bass parts. But since those days his voice has taken an upward tendency. Vincent d'Indy's 'La Légende de St. Christophe' has been repeated several times, the success of the work being greatly due to M. Franz's well-thought-out conception and fine interpretation of the two tenor rôles. Admirable, too, is the skill with which he manages his ample voice. Mention may also be made of M. Rouard, who is the fortunate possessor of one of those round, rich voices of the Sammarco type. This very capable baritone sings with distinction and acts with intelligence, a comparatively rare combination.

At the Opéra-Comique the course of events runs evenly and successfully. 'Manon,' 'Mignon,' 'Le Roi d'Ys,' and the rest of the répertoire, draw full houses. 'Forfaiture,' Erlanger's lurid opera, is a welcome addition, for it is something out of the common. M. Vanni-Marcoux has made a particularly clever and effective character-study of the part entrusted to him.

Many notable operas have been performed at the Théâtre Lyrique during the past few weeks, amongst them being Grétry's 'Richard Cœur de Lion,' as well as his 'Les Deux Aïeules' (the last-named may be commended to English opera companies). Paër's 'Le Maître de Chapelle' has had several representations; as also has Adam's 'Si j'étais Roi.' The répertoire, in short, is a most educational one, and students very properly make its acquaintance. It has lately been varied by 'Les Mousquetaires au Couvent,' 'La Mascotte,' the evergreen 'Cloches de Corneville,' and other light works, most of which were well sung. And night in, night out, the house has been packed.

Madame Blanche Marchesi, who has been followed to Paris by several members of her school, is meeting with a welcome both for her own sake and for her mother's. 'She has,' says a Paris critic, 'the knack of inspiring those whom she instructs.' Two of her pupils, Mr. Eric Greenwood and Miss Lloyd-Owen, recently sang with gratifying success.

M. Huberman has reappeared at Paris, his concert at the Salle Gaveau having drawn a very large audience. His exquisite tone and exceptional virtuosity were heard at their best in a programme which included Bach, Paganini, and Smetana; and at the conclusion of the concert he received an ovation. 'Qu'il revienne' echoes the wish of all who 'assisted.'

Under the auspices of the Cercle Musical Universitaire, a most interesting concert has been given, the programme consisting of the works of Lully. The Society, which exploits all that is best in French music from the *moyen-âge* to the *fin de XVIII. siècle*, was fortunate in its singers, Mlle. Madeleine Bonnard, Mlle. Madeleine Picard, M. Charles Sautet, and M. Narçon, the instruments used being those of the period. The eighteen items included 'Sommes-nous pas trop heureux?' from the 'Ballet de l'Impatience' (1661), 'Rochers vous êtes sourds,' from the 'Ballet de la Naissance de Venus' (1665), 'Bacchus veut qu'on boive,' from 'Psyché' (1671), and other equally representative examples of the creator of French opera.

Another event of the month has been the *musical* given by Madame Blanche Marchesi, who sang with her customary skill the 'Liebstod' from 'Tristan und Isolde,' Sigurd Lie's atmospheric 'La Neige,' and Rimsky-Korsakov's 'La Rose et le Rossignol,' the flute part in the last-named being beautifully played by M. Louis Fleury.

GEORGE CECIL.

ROME

The concert season proceeds with remarkable success; indeed, it is almost to be regretted that there are so many concerts at Rome this year. Coincidence of time-tables is not always avoidable, and as the musical public, if large, is generally composed of much the same people, it occasionally happens that first-class concerts are very poorly attended. Another remarkable fact at Rome is the absolute impossibility of inducing the public to attend evening concerts. To announce a concert for 9.0 p.m. is to court almost certain failure as regards the box office. The favourite hours are from 4.0 to 5.30, and in the case of a programme lasting later than 7.0, a general exodus at that hour is the result.

One of the best concerts of the month was lamentably patronised on account of the lateness of the hour—9.0 p.m. This was the first concert given at the Philharmonic Society's rooms by the Lehner Quartet, of Budapest. The entire audience did not amount to a hundred, but the few people who did take the trouble to attend were amply repaid by the marvellous tone-colour and perfect fusion which, un-discouraged by the scanty attendance, the four young artists produced. The programme comprised three quartets—Schubert in D minor, Ravel in F, and Haydn in D major. The Albert Zimmer Quartet has also been heard at Rome. This organization comes from Belgium, and is named after the first violin of the party. The object of its visit was to participate in the Beethoven commemoration. In the course of six consecutive concerts at the Academic Hall of Sta. Cecilia, all Beethoven's quartets were performed, and evoked the highest enthusiasm from the public, which in this case crowded the hall to overflowing—but the hour was 4.0 p.m.!

THE AUGUSTEUM

At the time of writing, Franz Schalk, the director of the Vienna Opera, is paying his first visit to Rome. It may be said of this artist that probably his intrinsic gifts have not conferred celebrity so much as his official position and his collaboration with Strauss. It may be mentioned in passing that he was at Covent Garden in 1898. Italians regard him with gratitude on account of his patronage of Italian works at Vienna, where quite recently the success of Puccini's new Trilogy was largely due to his direction. His visit to Rome is also occasioned by the Beethoven commemorations. It is intended to present all the Symphonies during the season. Schalk has directed the eighth, in a programme that included also the 'Coriolanus' Overture; Strauss' 'Also sprach Zarathustra'; 'Siegfried's Voyage on the Rhine'; and the 'Freischütz' Overture.

On February 20 a new composition, that had raised keen expectation and not a little controversy, attracted a huge audience. The work was a series of seven Symphonic Variations, written by Ezio Carabella, a young Roman not yet thirty years old, who has studied at Pesaro. Interest was naturally inspired by the fact of the young composer having chosen to imitate Elgar in an inimitable composition, for in Italy—or at any rate at Rome—Elgar is justly appreciated. It was feared that Carabella might have been too audacious. The presentation of the work, however, under Molinari's direction, was a splendid success, and indisputably established the composer's reputation.

NEW CLARINET SONATA

Among the extra-ordinary concerts of the month I must not omit to mention one given at the Philharmonic Hall, in which a new and notable composition of Giacomo Setaccioli had its baptism. Signor Setaccioli is the director of the Philharmonic Society, and his new work, which bears the Opus No. 31, is a Sonata in E flat major, for clarinet and pianoforte. The clarinet as a solo instrument is not much in vogue to-day, and Setaccioli has followed the lead of Strauss in trying to restore it to its place of honour. The new work, in three movements, had a great success, and has been favourably received by all the critics, who recognize in Signor Setaccioli one of the foremost musicians that Rome has produced.

LEONARD PEYTON.

VIENNA

The most interesting musical event at Vienna recently has been the production of Rimsky-Korsakov's ballet 'Scheherazade' on February 5, by the Opera Ballet. Of course it was not to be expected that the production would come up to the standard of the Russian performances, but I was agreeably surprised to note that, both in dancing and scenic effects, it far exceeded anything the Ballet had previously done. The principal rôle was taken by Herr Matray, a guest from the Deutsches Theatre, Berlin, who sustained the part of a slave of the Harem, an addition to the ballet as performed by the Russians.

The Strauss ballet 'The Legend of Joseph,' with which London is already familiar, will be produced shortly under the direction of the composer. It will no doubt seem strange that this work, which contains some of the best music Strauss has written, should never have been played at the Opera of which he is Director. The reason is that up to quite recently the State Ballet has not had a male dancer capable of sustaining the principal part.

On February 10 'Tosca' was given, with Fraulein Schwarz, of the Berlin Opera, in the title-rôle. Other guests of note who have been appearing during February with considerable success were Frau Ivögun, of the Munich Opera, as Zerbinetta in 'Ariadne auf Naxos,' Gilda in 'Rigoletto,' and Mimi in 'Bohème' during her stay; and Michael Bohnen, the German baritone, who appeared as Mephistopheles in 'Faust,' Escamillo in 'Carmen,' and Amonasro in 'Aida.' At the 'Faust' performance Bohnen's singing of the drinking song resulted in a burst of applause lasting over seven minutes, and the opera was only allowed to continue after a repetition had been given.

On February 21 the Philharmonic Choir and Orchestra gave a notable performance of the Mozart 'Requiem' at the Musikvereinsalle.

STANLEY WINNEY.

Miscellaneous

Four orchestral concerts are announced by Mr. Edward Clark, who was associated in turn with M. Ansermet and Mr. Adrian Boult as conductor of the Russian Ballet during its seasons at the Alhambra and Empire Theatres. They are to take place on April 8 (evening), April 20 and May 6 (afternoon), and May 20 (evening), the first and fourth at Queen's Hall, and the second and third at Aeolian Hall. The programmes promise to be of unusual interest. At the first concert there will be first performances of Arnold Bax's song-cycle with orchestra 'The Bard of Dimbovitza,' and the new suite which Stravinsky adapted in 1919 for a reduced orchestra from the music of his ballet 'The Fire-bird.'

Four works new to London were introduced by the Hampstead branch of the British Music Society at University College School on February 24. These were J. R. Heath's 'Il bosco sacro' for female voices, string quartet and harp, a string-and-harp Quintet by Arnold Bax, a Choral Nocturne by Herbert Bedford, and Arthur Bliss' 'Rout.' The choir was Mr. Herman Klein's 'Cecilia.' The programme of the Blackheath branch on March 12 contained four songs by Leigh Henry, sung by Miss Ethel Waddington, and four of his pianoforte pieces, played by the composer.

At a recent meeting of the Petersfield Literary and Debating Society, Mr. D. R. McConnell gave an account of the Festival which took place at Geneva in July, 1914, to celebrate the centenary of Geneva's entrance into the Swiss Confederation. Of particular interest was his description of the historical pageant originated by M. Jaques-Dalcroze and given in a large theatre, close to the lake, with the lake itself as a background. Some illustrations of the music were given by a juvenile choir under Mr. Basil Gimson.

Messrs. Goodwin & Tabb (34, Percy Street, London, W.1), have organized a scheme, under the title of 'The Robert Goodwin Library of Manuscripts,' which is designed to facilitate the performance of MS. works. Composers are invited to deposit their MSS. in the Library, and Messrs. Goodwin & Tabb will give them publicity in printed lists and negotiate for the hire of copies.

The Glastonbury Festival School announces an Easter Festival to be held on March 31-April 2. The works to be performed are Rutland Boughton's 'The Immortal Hour,' Purcell's 'Dido and Æneas,' 'Music comes,' a ballet by P. Napier Miles to a poem by John Freeman, and Boughton's 'The Moon Maiden.' The Festival ends with a concert of old English and modern music.

The London Chamber Concert Society has arranged five evening concerts at Wigmore Hall, on April 5, 12, 19, 26, and May 3. The programmes include chamber music by Holbrooke, Ethel Smyth, Ravel, d'Erlanger, Jenkins, Bax, and others.

Dr. W. A. Hall gave a lecture on Coleridge-Taylor and his music at the V.M.C.A. Hall, Eastbourne, on March 7. Illustrations were provided by the lecturer, and by Miss Molly Curry (vocalist), and Mr. W. J. Read (violinist).

Madame Lily Payling, a contralto well-known in Australia, is giving a concert at the Royal Albert Hall on April 21, in aid of the West London Hospital.

Answers to Correspondents

CURIOSITY.—(1) So far as we know the development of pianoforte technique has never been treated exhaustively, though no doubt a good many magazine articles on the subject have appeared. Part iii. of Krehbiel's 'The Pianoforte and its Music' consists of a sketch of the subject. (2) Write to Mr. Percy Scholes, *The Music Student*, Montagu House, Russell Square, W.C. 1.

QUESTIONER.—We know of no books on harmony or composition of the type you mention. If you mean the Eurhythmic method, write M. Jaques-Dalcroze, 23, Store Street, W.C.1. But no good modern primer treats either subject apart from the rhythmic basis.

UPTON.—The application of the Sol-fa system to the reading of plainsong is surely not difficult. The clef gives the *doh* (or the *fa*, which in this connection may be regarded as *doh*), and the reading is plain sailing on the movable *doh* system.

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CONTENTS.

	Page.
The Jubilee of the Royal Albert Hall and the Royal Choral Society. I. The Building and its Purpose. By Herman Klein (<i>illustrated</i>)	229
Parry as a Song Writer. By H. C. Colles (<i>concluded</i>)	235
Modern French Composers: I. How they are encouraged. By M.-D. Calvocoressi	238
The Organ Works of Bach. VII. The Choral Preludes in the 'Clavierübung.' By Harvey Grace	240
Italian Composers of To-day: III.—Victor de Sabata. By Guido M. Gatti	244
New Light on Early Tudor Composers: XVI. William Whytlowke. By W. H. Grattan-Flood	246
Barbellion on Music. By Harold Rawlinson	247
A Modern Classicist: Roger-Ducasse. By Alfred J. Swan	250
Ad Libitum. By 'Feste'	252
Mr. Huxker and the Melting Pot	254
The Music of Thomas Hardy. By F. Hadland Davis	255
The Importance of Correct Placing of the Voice. By Charles Tree	258
Warring Schools in France	263
New Music	264
London Concerts. By Alfred Kalisch	267
Opera in London. By Francis E. Barrett	270
Choral Notes and News	270
Canon Pemberton. By J. A. Fuller-Maitland	271
Chamber Music for Amateurs	272
The Musician's Bookshelf. By 'Feste'	273
Gramophone Notes. By 'Discus'	274
Church and Organ Music	275
Rhythm in Hymn-tunes. By C. F. Abdy Williams	275
Letters to the Editor	278
Sixty Years Ago	279
Obituary	280
Some Recent Tendencies in Composition	280
Royal Academy of Music	281
The Glasgow Orpheus Choir	281
The Carnegie Trust	281
British Music in Paris	282
Music in the Provinces	282
Musical Notes from Abroad	293
Miscellaneous	295
Answers to Correspondents	295
'Diaphenia.' Part-Song for Four Voices. By JOHN GERRARD WILLIAMS	259

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